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A Scientific Basis for the Granting of
School Credit for Music Study

POST GRADUATE DIVISION
(GRADE FIVE)

CHAPTER XI

PREPARED BY THE EDITORIAL STAFF OF THE

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XI
THE SONATA

§1. Often the student is inclined to regard a Sonata as a work wherein formality is the chief attribute. Nothing could be farther from the truth. While dignity and a certain structural form are paramount in sonatas, this by no means precludes the introduction of intimate concourse. Occasionally one may have a friend whose mode of speech is always dignified, whose rhetoric is always perfect, yet all of this does not in the least interfere with the intimacy of friendship; on the contrary, elements of interest are even heightened as thus stated with authority and unmistakable meaning. So it is with the sonata form, wherein the meaning of the music is presented through faultless rhetoric, and yet the content discloses moods ranging from the happiest to the most serious and somber. Also there exists the greatest variety of possibilities for the expression of intimacy. This is the reason for considering the sonata as the greatest of all forms.

Any aversion to the sonata form often can be accounted for on the assumption that the student really is not acquainted with the form. For one thing, the order in which the themes succeed each other is well established, and it is always the basis of all works in this form. This in itself should render the form the most intimate, for in it one knows exactly when to expect a change of mood and thought; whereas in other forms there is much more likelihood of surprises for the hearer. Also in the different movements of the sonata there appear the four chief musical forms—the Sonata Form proper or first movement, the Song Form or slow movement, the Dance Form or scherzo, and the Rondo or Finale. These four forms embody all the possibilities of structure as regards the succession of themes, their development and recapitulation. All other forms must of necessity trace their titles to one of these movements, or subdivisions of them. Although the sonata was among the last of the forms to be perfected, one may now look backward over the literature of music and see with assurance wherein the Sonata contains all that is best as a means of logical and complete development of musical thought.

The Sonata for the piano is of course only one exemplification of this form. Its utility is even broader when applied to two or more instruments. Thus we find sonatas for various combinations of instruments, but which are named according to the number of instruments employed: as Duo, Trio, Quartet Quintet, Sextet, and so on. The symphony for grand orchestra is really a huge Sonata. The Concerto for piano or other solo instrument with orchestral accompaniment, is also in the Sonata Form, although often much enlarged.

It is therefore quite essential that the student be more than familiar with a few Sonatas for the piano. He should know the underlying form of such works thoroughly in order to appreciate not only the Sonata for the piano, but also better to understand all other works which are composed in this form.

SONATA
A MAJOR

[MUSIC ON PAGE SEVEN]

DOMENICO SCARLATTI
ITALY: 1683(?)-1757

§2. This Sonata, by one of the composers previous to the epoch of Beethoven, has only one movement. At the time it was written the Sonata form had not attained to its full development. Although the Sonata of three and four movements was not entirely unknown at that time, it was still in the experimental stage, and had not yet been accepted as an art form.

Attention is also called to the comparative lack of modification in this piece; but in spite of the fact that its harmonic scheme does not

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show very much variety, the Piece is bright and interesting. It demands a clear and fluent technic. Most of the *eighth* note figures should be played *non-legato,* or, technically considered, in a detached style. The skips in the left-hand part (29) should be practised separately. The left hand should be held high so as to give to the hand plenty of room in the skips from side to side. After these have been studied with the left hand alone, the right hand may be added in the form of *solid* chords, and finally practised as written. Do not make a *ritardando* in the next to the last measure.

In these earlier "sonatas" there is no pretension to profundity or seriousness; and they present no interpretative problems. They should be performed brilliantly, but simply. The introductory *phrase* in this movement, for instance, must be announced without pomposity. However, the playing should not be cold or hard, or all of the same color and intensity. The "cross-over" passages are naturally more brilliant and incisive than the smooth passages in *eighth* notes; and the accented places are similarly distinguished. The difference between the *staccato* and the *tenuto*—a slight pressure, indicated by a dash —should be carefully observed, also the melodic tendency of the double-stemmed notes which must receive the highest value indicated by the stems. The *tempo* is brisk throughout, with such modifications for the sake of "color," as will readily suggest themselves. The ending is played fast, but the last four notes should be broadened, and the last *chord* approached *crescendo* and with distinctness. In the places where the left hand must cross quickly over the right, many players will find the use of the second finger more practical than the first. Contrast in quality rather than in volume of tone is to be desired.

ALLEGRO AND ANDANTE [MUSIC ON PAGE TWELVE] LUDWIG VAN BEETHOVEN

From SONATA "Pastorale," Op. 28 1770-1827

§3. This Sonata is one of the loveliest creations of the immortal symphonist. The designation "pastoral" is well chosen, for the prevailing mood is tranquil—contemplative and happy by turns—and filled with the atmosphere of rural charm. It is well to bear in mind that, like most of Beethoven's piano compositions, this work is symphonically conceived. The piano idiom with its essential characteristics had not been fully developed in Beethoven's day; that task was left for Schumann, Chopin, Liszt and others of a later epoch.

While this particular work is by no means unpianistic, its color suggestions are those of the orchestra rather than the piano. At any rate, it is generally conceded that Beethoven's piano sonatas would be most effective if scored for the orchestra, and it may be helpful for the student to associate the sounds of certain orchestral instruments with many unmistakably orchestral passages. For example, it is easy to imagine the opening measures of the first movement to be scored for strings, with the oboe entering in the twelfth measure, and later the horns and wood-wind. The first measures of the Andante suggests strings and clarinet, with the accompaniment in the left hand played *pizzicato* by the 'cellos.

While the piano can scarcely imitate orchestral instruments—except perhaps the harp and 'cello—it can suggest many. In any event, even though the intention of the player may not in all cases be communicated to the listener, to imagine the tone-quality of various instruments will tend to add character to the performance.

It is well to remember that while no music of intensely emotional content should ever be rendered with metronomical uniformity of *tempo,* a composition conceived in this *quasi*-orchestral vein should maintain a certain rigor of movement, without, however, becoming stiff or dry. The general rule that the degree of rhythmic and dynamic fluctuation varies with emotional intensity, applies to lyrical passages in the music of Beethoven as in that of all other masters, irrespective of epoch or period. Beethoven took such infinite pains in penning his works that little remains to be indicated except pedaling and fingering.

The Principal Theme is of a quiet, singing character. In fact, the entire movement is of a decidedly lyric nature, fully in keeping with the title usually given to this work. In trying to do justice to this lyric quality, however, the student is warned against dropping into exaggerated sentiment—dragging the *tempo,* misusing the *rubato,* and similar extremes. In the bridge section between the Principal and Subordinate Themes the *eighth* note passages should be played with animation, though softly, and should be well distinguished in tone quality from the other voices, so as to bring out clearly the imitations. The Subordinate Theme begins in the Key of *F-sharp minor* (63). The first fourteen measures call for no special comment, but the player must be careful in his treatment of the passage in which the *eighth* notes enter in the inner parts (77), or monotony of effect is likely to result. Here the outer voices must sing, while the accompaniment is greatly subdued. Observe that in this section the outer parts in *half* notes and *quarter* notes appear to center around the tone *C*. Later (90), as they assume more activity, this passage should be characterized by more warmth, leading through the *crescendo* to the brilliant section which follows. This section (109) is in sharp contrast to the preceding material. The Triplets should be played *quasi-martellato,* and the Quintuplet groups with a kind of *rinforzando* effect, in imitation of a similar effect which Beethoven frequently employs when writing for the orchestra. The fingering of the right-hand part in the Closing Theme (135) may appear somewhat strange at first. Its purpose is to prevent the player from holding the *tied* notes beyond their full value, thus assuring a clear enunciation of the syncopated figure. The player's power of orchestral imagination is perhaps most urgently called into use at the passage in the development beginning in measure 183. Here the parts for both hands are of equal interest, but they should be played with different coloring, with the more vivid assigned to the counterpoint in the left hand. After a long *fermata* near the end of the Development section (256) a passage appears such as might suggest that the composer was trying to find his way back. Of course, Beethoven's mastery of form required no such makeships, and the passage is in fact an artistic necessity, since the Development proper ends in an unusual manner—on the Dominant of *B major,* instead of the Dominant of *D*. This return section may be played *poco recitativo,* and with a little hesitation. The two measures of Adagio immediately folowing (266) should be played delicately, but with a certain assurance which will recall the mood of the beginning of the movement. The final measures of the Coda (438) are a good illustration of Beethoven's sense of humor. The *sforzato* notes coming at the end of the measure in the right-hand part have a peculiarly disturbing effect; in playing them do not apply the *sforzato* also to the last note in the left-hand part. Where the *sf* is on a single note, play it with the third finger in order to secure the necessary detached effect.

§4. What we call the Romantic Period in music properly began with Beethoven. It was he who infused into music new elements of expression, color and warmth, by which not only abstract beauty but also personal experiences and reactions could be recorded. By means of such subjective musical expression the hearer was not merely to experience the purely sensuous delight caused by beautiful sounds arranged in musical design, but to feel the emotions and the moods which the composer wished to convey.

Such music must have fallen strangely upon the ears of audiences of Beethoven's time, accustomed to the severe and classic abstractions of the preceding generations. Depth of feeling is, of course, not absent in the works of such composers as Bach and Mozart, but it is doubtful if these emotional qualities were appreciated by their contemporaries. It was in order to emphasize these qualities that Beethoven gave to some of his instrumental works definite titles indicating their subjective character, such as his programmatic Sonata, "The Farewell, Absence and Return" and the Sonata Pastorale; the first two movements of the latter appearing in this Chapter. His greatest attempts at such subjective expression

were the Fifth and Ninth Symphonies, though no definite title attaches to either. In the Sixth Symphony, called the "Pastoral," he attempted a more objective realism, though here, too, emphasis is laid upon the spiritual and emotional as well as upon the pictorial or descriptive styles indicated by such titles as "The Storm" and "Scenes at the Brook." This is, more properly, program music, in the accepted sense.

The fashion to give descriptive titles, then, began definitely with Beethoven, though isolated examples of musical realism are found among the work of Rameau, Couperin and others of the earlier masters. With the drawing together of the whole world by modern means of intercommunication, the emotional and dialectic experiences of composers have greatly broadened. Therefore the works of modern composers are necessarily of a more definitely emotional or delineative character. In other words, they are predominantly romantic in spirit, even where evidences of a "program " are entirely lacking.

The modern romanticism is, however, so pre-dominatingly programmatic, that in comparison with it the works of the earlier romanticists, who were still bound by the restrictions of formal development, cannot but be looked upon as entirely of the classic school.

ALLEGRO CON BRIO, From SONATA "Waldstein"

[MUSIC ON PAGE THIRTY]

LUDWIG VAN BEETHOVEN
1770-1827

C MAJOR, Op. 53, First Movement

§5. This is one of the most popular of the Beethoven Sonatas. It is happy in spirit, and is one of the most grateful pieces in the pianist's repertoire.

The First Theme (1) opening with a series of very soft *staccato* chords, to be played very lightly, prepares an atmosphere of mystery, periodically broken by flashes of light, which, becoming more continuous, broaden into a rapidly pulsating series of runs in the high register, leading to a climax before the end of the *period.* The equilibrium is restored by a majestic downward series of Double Octaves outlining the *chord* of *C minor* (12) closing on the Dominant.

The struggle begins anew in the second *period* (14), but the sense of mystery is intensified by the use of *tremolo broken chords* in place of the *staccato chords.* Also a modulation through *D minor* and *A minor* to *B major* alters the character of the Theme and the agitated spirit is maintained through a long series of *arpeggi* (27) by which the *period* is elongated to sixteen measures. Quiet is restored this time by a *stretto* of *staccato broken* Octaves (31), diminishing to *piano* and modulating to *E major,* the Key of the Second Theme (35), which is simple and tender in feeling, and should be played as *legato* and song-like as possible.

The Triplet figure in the second *period* (43) again brings a slight feeling of unrest, with the Theme in the left hand still flowing along as a smooth and tranquil undercurrent, but rising with a broad *crescendo* to a momentary climax, after which it gradually merges into the Triplet figure itself (39). During this *period* the *minor* melody in the right hand, running parallel to the melody of the Theme, must be delicately brought forward.

Broken chords, tremolo figures and scale passages make up the episodical matter of the next three rhythmic *periods.* These end in a long Trill which leads to the Closing Theme. The student will remember that the *acciaccatura* before this Trill merely indicates that the Trill is to begin on the auxiliary note. The Trill (72) may be executed in *sixteenth* notes, coinciding with the notes of the right-hand figure.

The Closing Theme (74) occupies a *period,* with an elongation of four measures modulating back to *C major* for the repetition—but which may be omitted, since the Movement is long. A fourth modulation to the Subdominant is effected through the next four measures (86) introducing the Development. After a brief citation of the First Theme there follows a series of modulatory passages based on the two characteristic *motives* of the Theme, and lasting through three

rhythmic *periods.* The *C major* foundation (112) marks the point of departure for a new series of modulations, based on the Triplet figure of the Episode. This is very difficult to play well, and is apt to sound dry and uninteresting unless it is managed with great distinction of tone color. The Pedal may be used to assist toward this end, though it must be used sparingly here and throughout the rest of the movement. A further development of episodical material is the series of figures in *sixteenth* notes (142)—a difficult test in finger equality—in the course of which the short *motive* sequence, sometimes of two and sometimes of four notes in the right hand, foreshadows the return to the First Theme, in which a similar rhythmic figure plays a prominent part. By a recognition of the significance of this little figure, varying it dynamically and rhythmically, and by an observance of the accents and *sforzandi,* this transition *period* may be made to match the rest of the movement in interest. An expectant mood, now hesitating, now hastening to the consummation, must be developed before the Recapitulation.

In the Recapitulation (166) the First Theme is repeated verbatim as far as the last note of the Octave passage (178), which leads to a reiteration of the passage a semitone higher, with a heightened effect of mystery. From here the material is only slightly changed to correspond with the new modulations leading into the Second Theme, this time in *A major* (206). The episodical passage in Triplets, especially in *E major,* is now in *C major* (220) and the one in *sixteenth* notes hovers between the Tonic and the Subdominant. The Closing Theme, after establishing the Tonic (253), modulates into *D-flat,* and brings the First Theme back in that Key for the Coda. This Coda (259) is in effect the essence of the whole movement and is therefore of very great importance. It partakes of the nature and the proportions of a second Development, and leaving out this aspect, introduces the Second Theme in the Tonic (294).

In order to play this Coda well, the left hand should be especially drilled in its part, for lightness and accuracy are most essential. The Grace notes in the third *period* (278, etc.), placed at the interval of a Tenth from the principal tone, require individual attention. If the first finger is used for the third of the four *sixteenth* notes (278a) which follow immediately after, the *legato* quality and accuracy is more definitely secured. The Second Theme is approached by way of two descending *cadenza* scales. The first should be played with a great deal of brilliancy, while the second should take on more of a lyric character. Playing the *cadenzas* in this way will heighten the interest and prepare more effectively for the final statement of the subordinate Theme. In this connection, one is reminded of what Liszt said as to the true character of a *fermata.* He said, "The player should look backward to see where he came from, then forward to see where he is going to—and then proceed."

These descending *cadenzas* are to be played evenly but with rapidity and brilliance, and without any explosive effect. The second, and shorter one (297) should taper off to the very quiet *dolce* of the Theme, more calm and more *legato* than ever, the chords as clear as it is possible to enunciate them. The short citation of the First Theme (305) appears *piano,* like a phantom of the past, then with a broad *crescendo* it rises to the sudden, quick flurry represented by the *fortissimo* scale passage in contrary motion (307) with which the Movement ends abruptly. The closing chord must be extremely crisp and brilliant.

§6. Previous sections treated of the quality which in æsthetics is designated as the romantic. In reality this element is present in the work of all great composers of whatever epoch inasmuch as their music carries a personal message, and is subjective rather than objective. In this sense Bach is as surely a Romanticist as is Beethoven. But Beethoven is closer to us not only in point of time, but because his message is more human—even symbolizing our human frailties and struggles. Bach is always lofty. His simple piety and grandeur of soul allowed him to glimpse visions of peace in the life hereafter. Bach's

music utters a great prayer, Beethoven's a clarion call.

The materials of the two composers differ as radically as their personalities. Bach had the Prelude, the Fugue, the Toccata and the Suite; Beethoven, the Sonata and the Symphony—each had set forms developed by those who went before. Bach had the polyphonic technic superimposed upon his newly-evolved harmonic basis; Beethoven had a more fully developed and unified harmonic idiom with the vast color scheme unfolded by the modern orchestra. Both developed the expressive possibilities of their forms to their utmost bounds, and going beyond these bounds prepared the way for new forms. This is especially true of Beethoven, whose unruly spirit grasped toward heights which only his imagination could reach, and which men have not yet realized.

This comparison may in some measure reveal to the student the principal differences in the two styles. Technically it might be added that both are colorists, but while Bach's color was derived purely from HARMONIC values, Beethoven's was ORCHESTRAL. Bach's color scale is one of degrees, Beethoven's is one of qualities.

The two most prominent features of all the music of Bach are the polyphonic style which gives to every voice its melodic independence and distinction, and the sequential harmonic designs or formulæ through which the thematic material is developed. In performance both these characteristics require the greatest precision in voice leadings, and tone clarity is indispensable. With the works of Beethoven there is a more generous blending of the familiar with the formal, so to speak. Here there is greater abandon in that the composer seeks primarily to express moods. Consequently Beethoven's works require fine distinctions to be made between the shades of dynamic power, and a somewhat freer interpretation. In both cases, however, real comprehension must be based upon a knowledge of musical rhetoric and much experience.

§7. This sonata is spoken of as the "Waldstein" Sonata, in that it was dedicated to Count Waldstein, of Vienna, one of Beethoven's best friends. It is also called the "Aurora" Sonata by those who see in it a deliberate attempt on the part of Beethoven to represent the Aurora Borealis, which supposedly wielded such an influence in the history of Count Waldstein's family. This earlier Waldstein (Wallenstein) was a famous general during the Thirty Years' War, a firm believer in astrology and his life was said by the astrologists of that age to be influenced strongly by the Aurora Borealis. It was an interesting coincidence that General Waldstein's assassination was preceded only a few hours by the most vivid display of the "northern lights" which the seventeenth century records. Whether or not the supposed delineation of the Aurora Borealis was out of compliment to Count Waldstein to whom Beethoven had intended to make the dedication, or whether some display of the "northern lights" was the inspiration and the dedication followed as a result of the association of ideas, is of course idle conjecture. There is no question but that Beethoven had tendencies towards programmatic delineation in some of his works, and yet there are many musicians who like to read into various of his compositions a more or less definite program. The programmatic works of later decades, however, have been characterized by freedom from the restrictions of form to an extent so marked that in comparison with them the classicism of Beethoven's works as a whole must be looked upon as of the absolute rather than the programmatic type.

§8. In general, all music literature may be classified as either of the absolute or the programmatic type. The earliest compositions maintain a stout rigidity of form and content which had for its basis a beautiful concourse of sounds, and a symmetry of structural form, solely for pure art's sake. Compositions in this style, though absolute in character, can scarcely avoid suggesting the possibilities of musical tones to portray more of psychological interest than their composers were then aware.

With the growth of musical appreciation and the resultant perception of its programmatic possibilities, there came an avalanche of music literature such as suggested all manner of thoughts, moods and things. Thus the spirit of military conquest, various phases of love and life, even definite objects are portrayed by the sounds of music. All this later development of music's possibilities in no way decreases our love for the older standard, in fact the purity of the rormer style is enhanced by the contrast. The student should be familiar with styles and interpretative requirements of all periods of music's history, as well as with the composer's individual idiom and the manner in which he wishes his work to be played. Each of the two styles are equally important, and the versatile student must make himself the master of both of them.

SONATA

A MAJOR

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Edited by Ignace J. Paderewski

DOMENICO SCARLATTI

Allegrissimo

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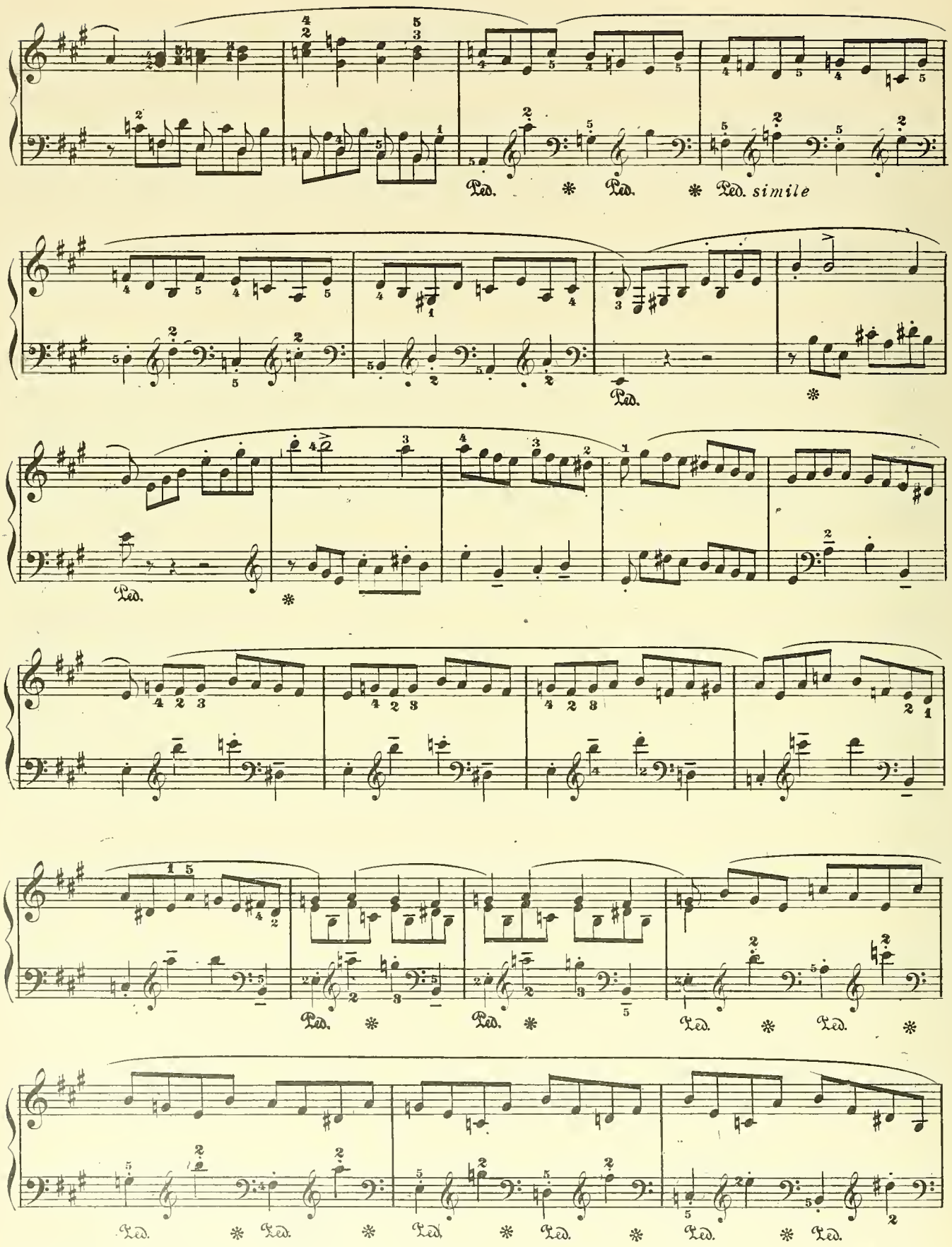
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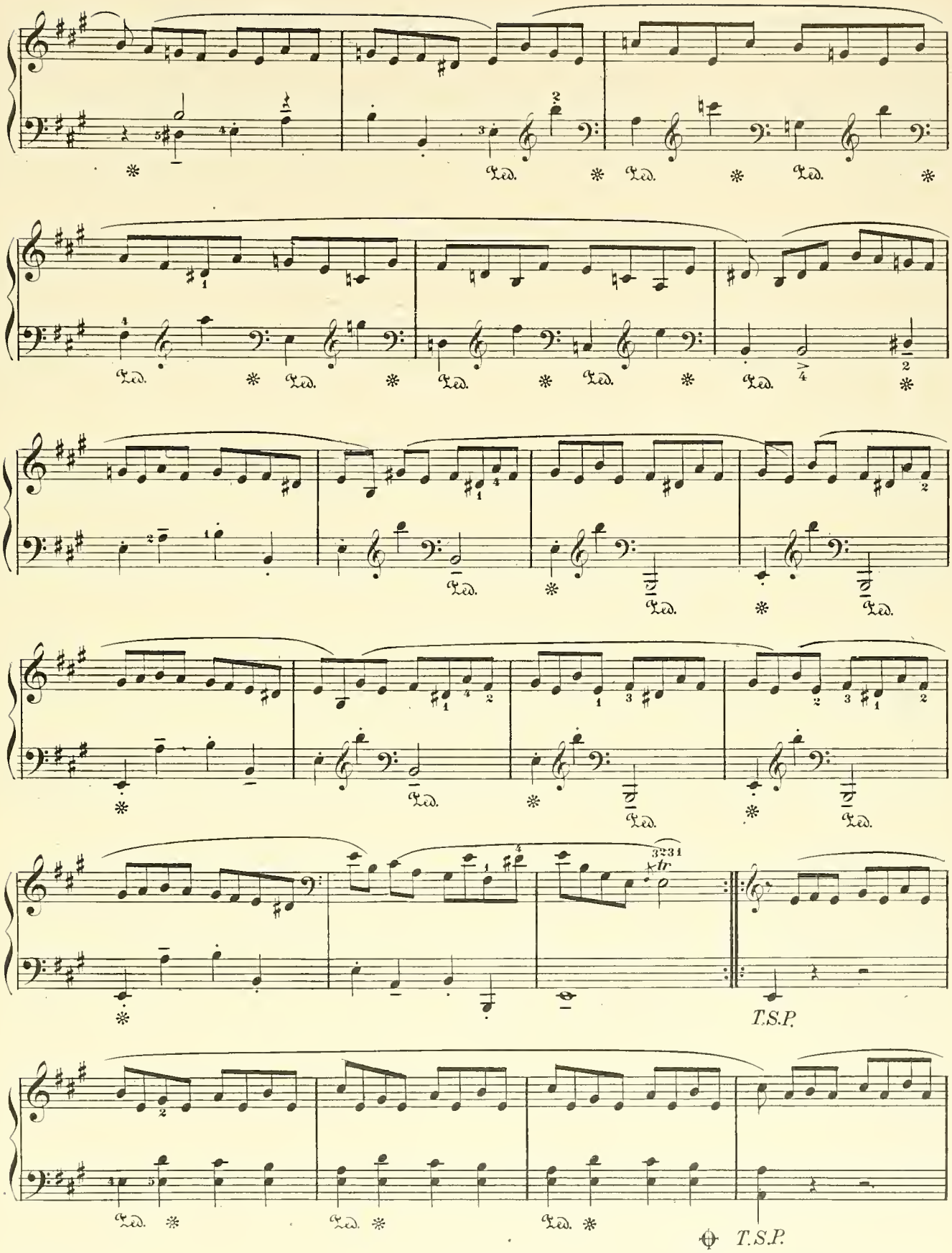
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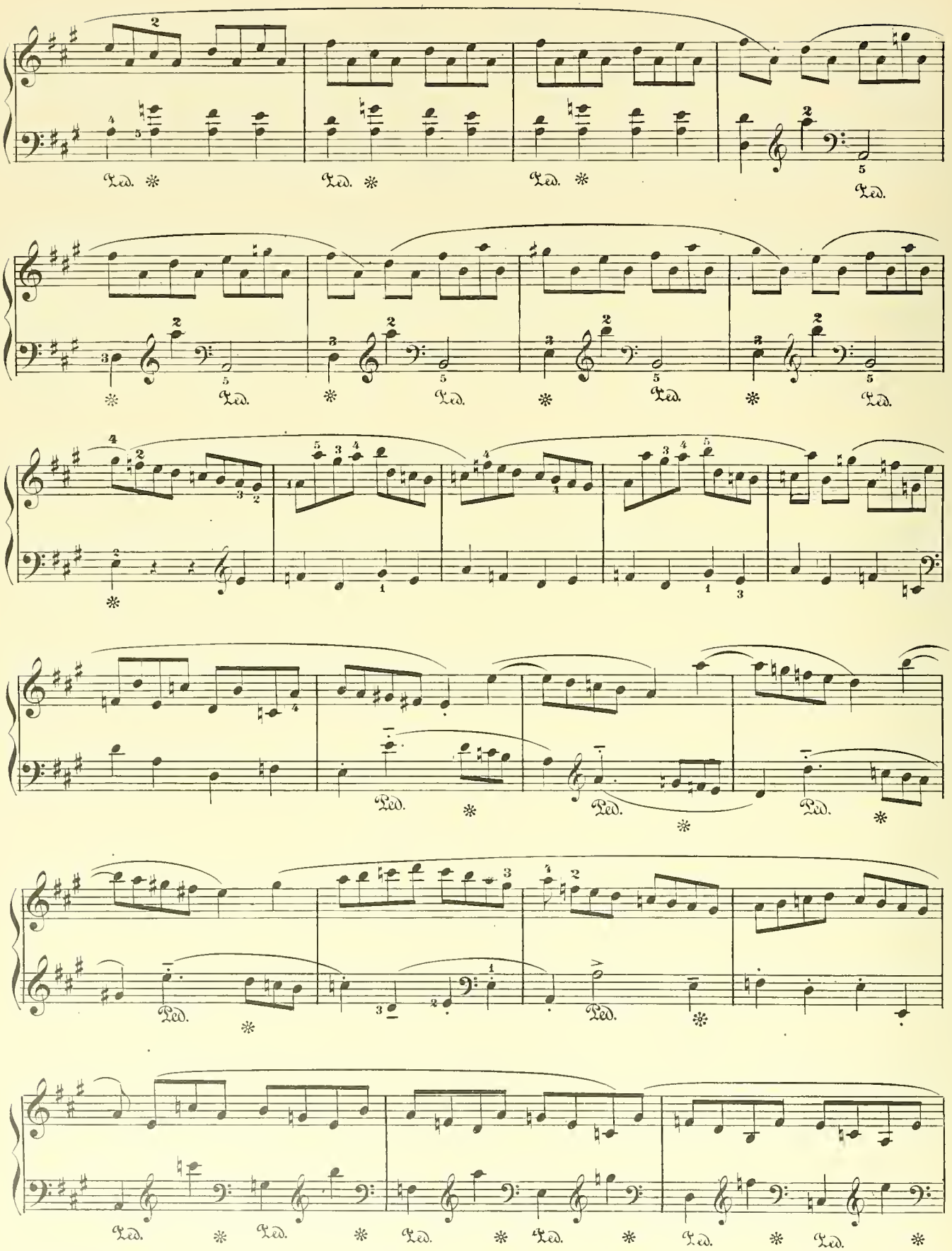
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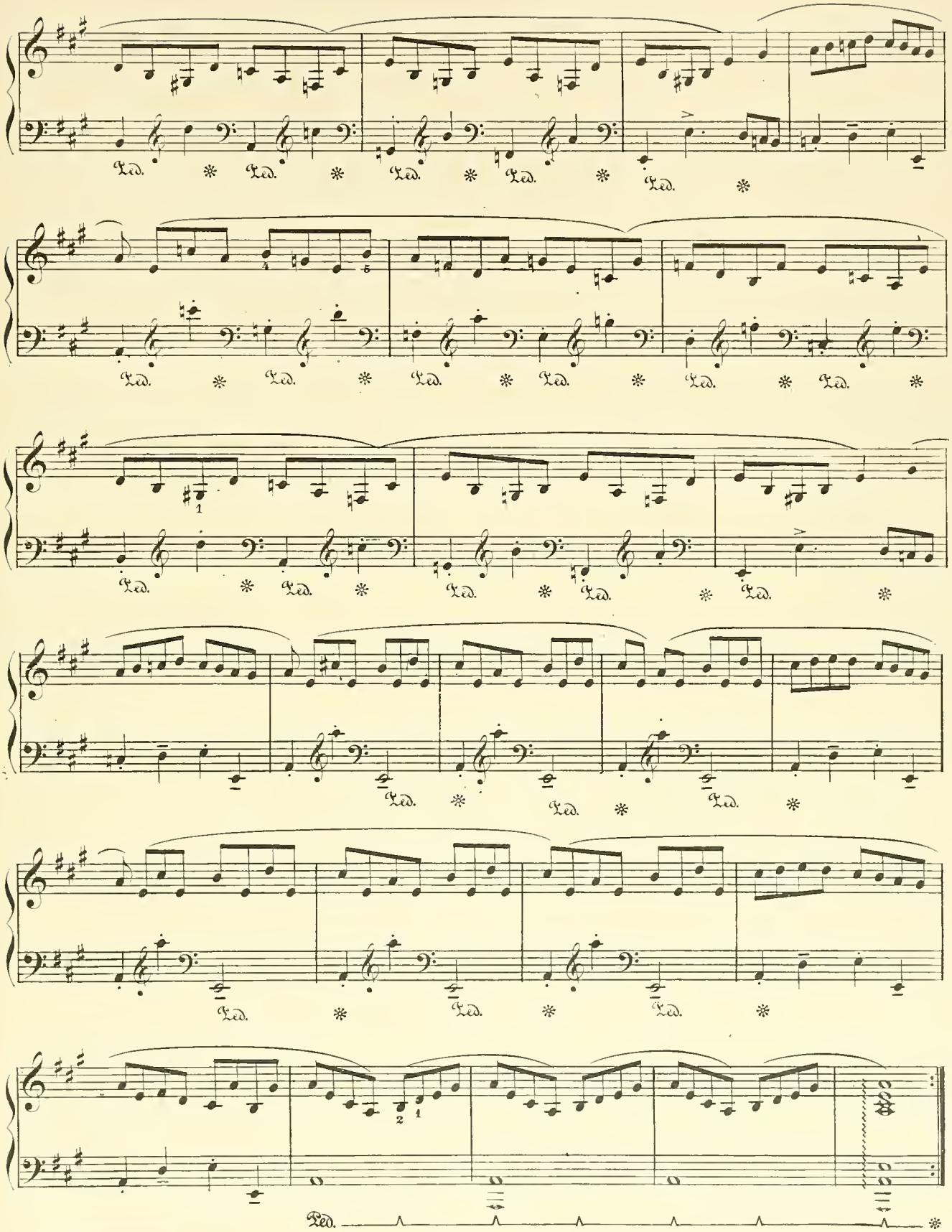
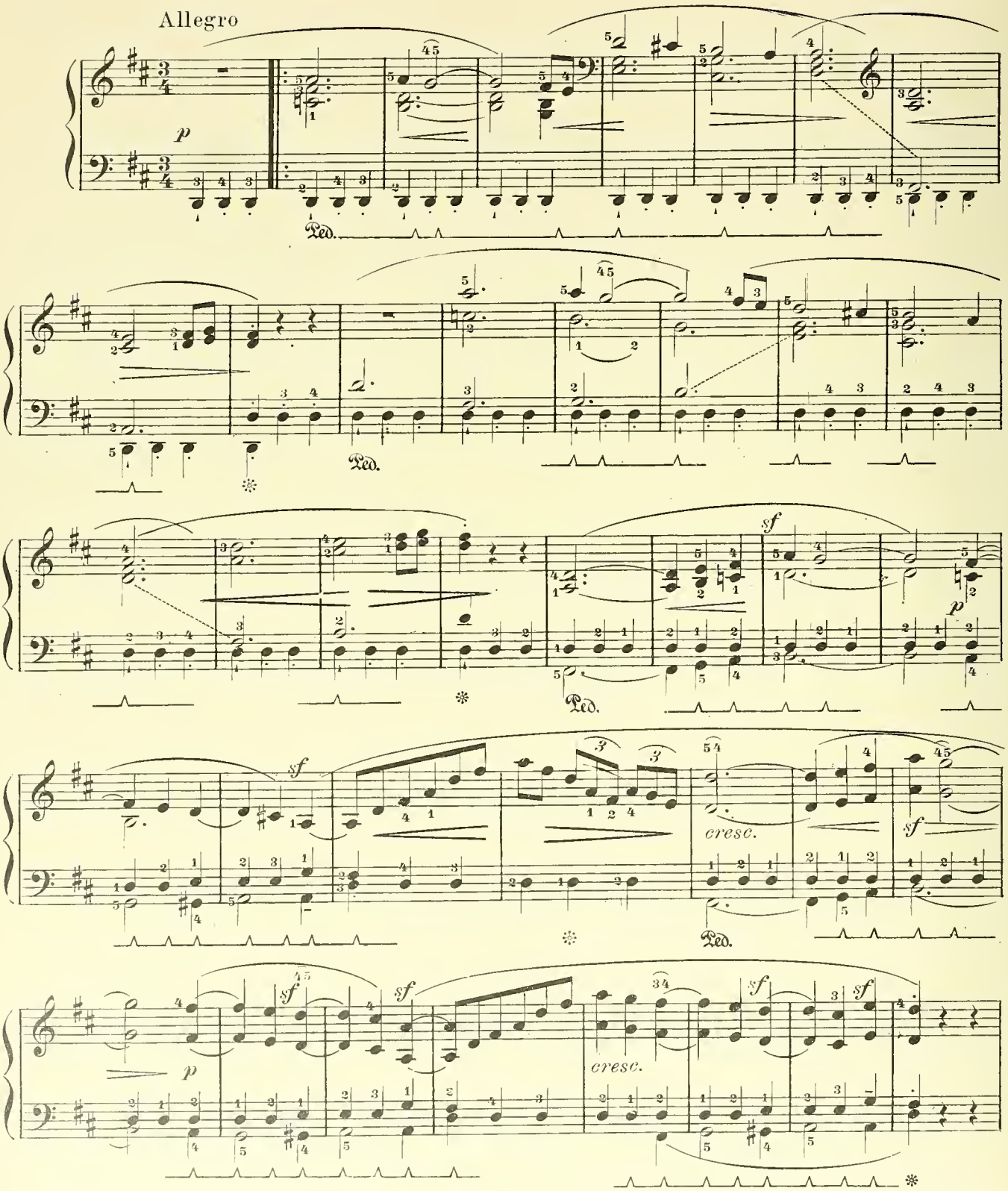


SONATA PASTORALE

Edited by
Sidney Silber

BEETHOVEN
Op. 28



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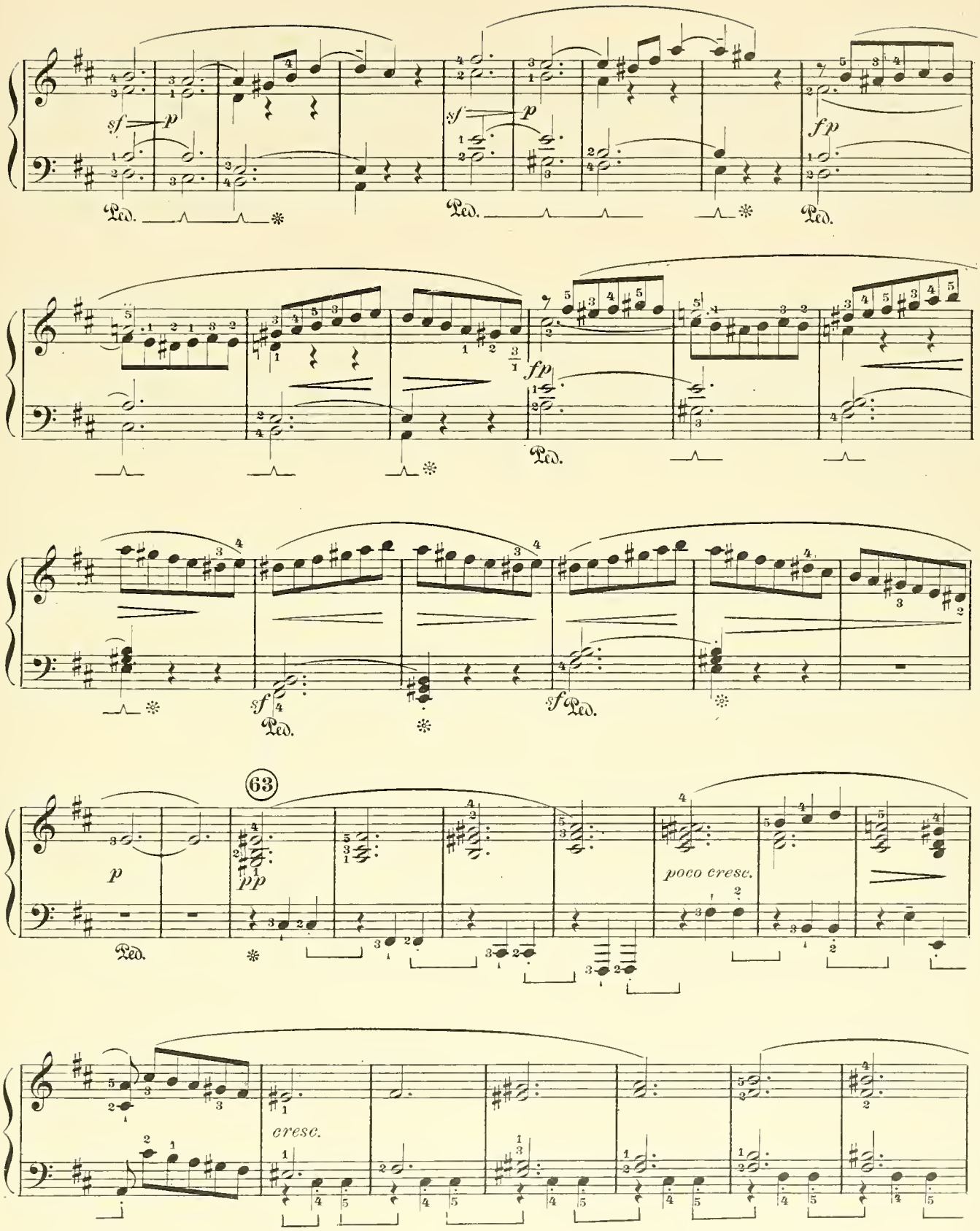
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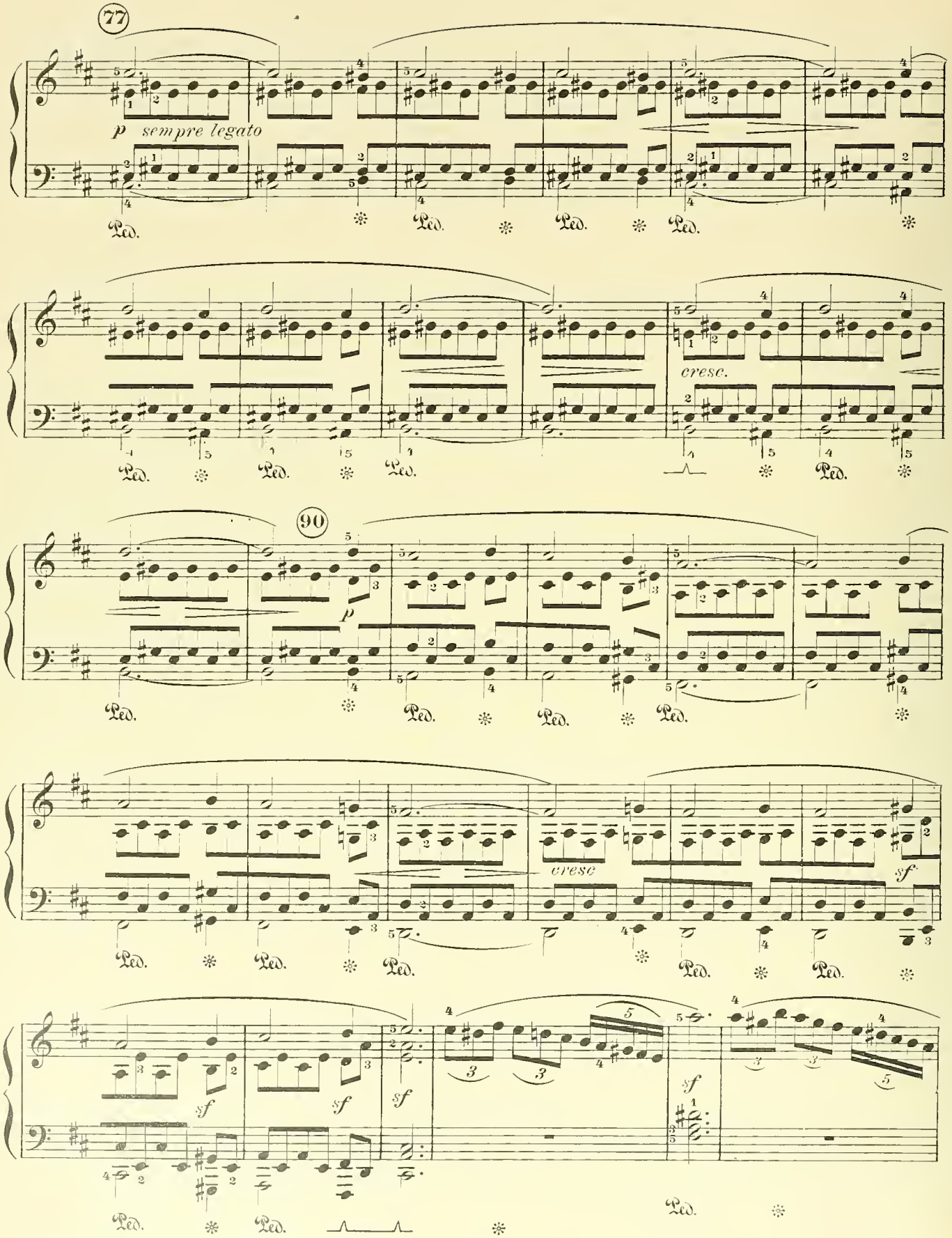
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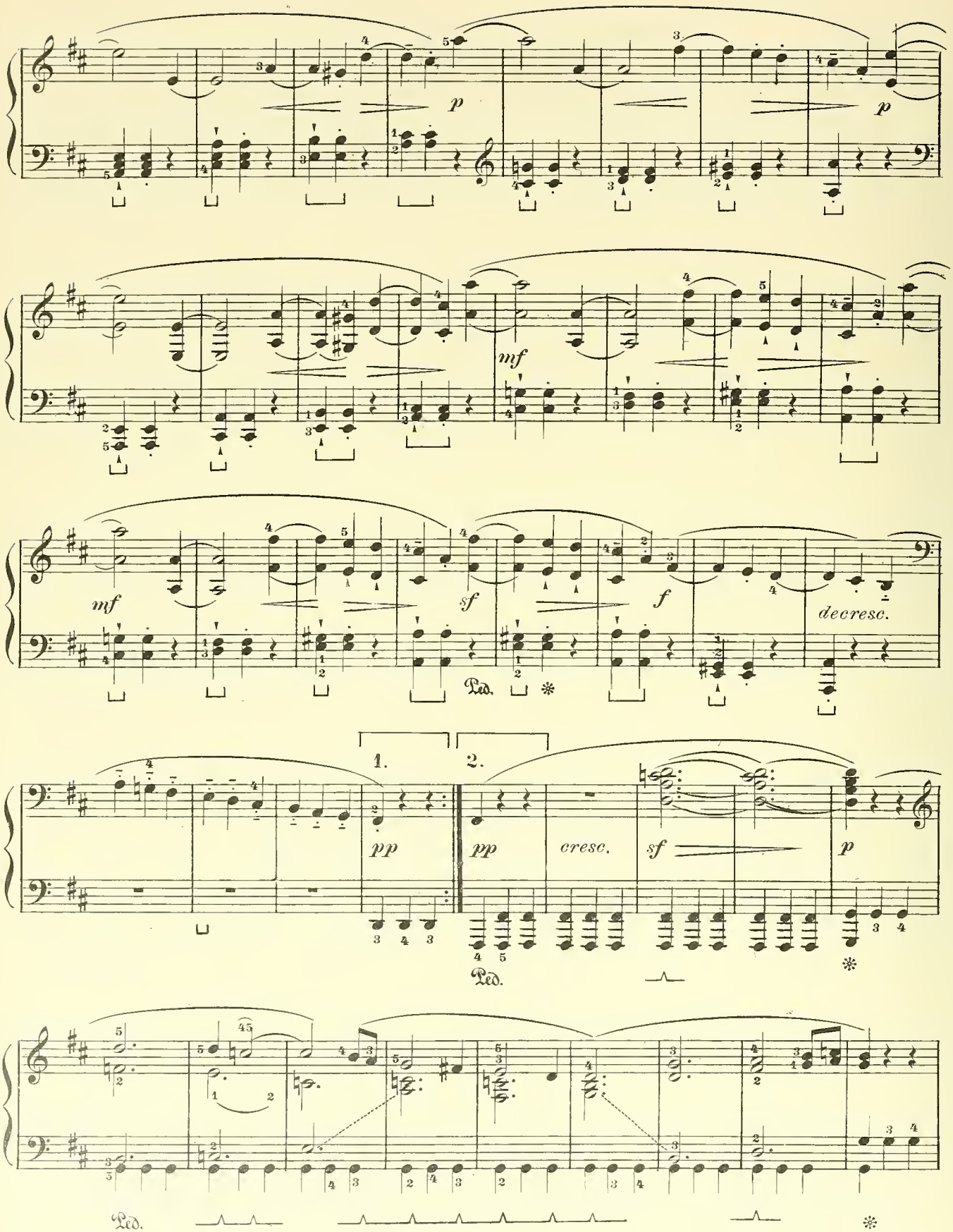
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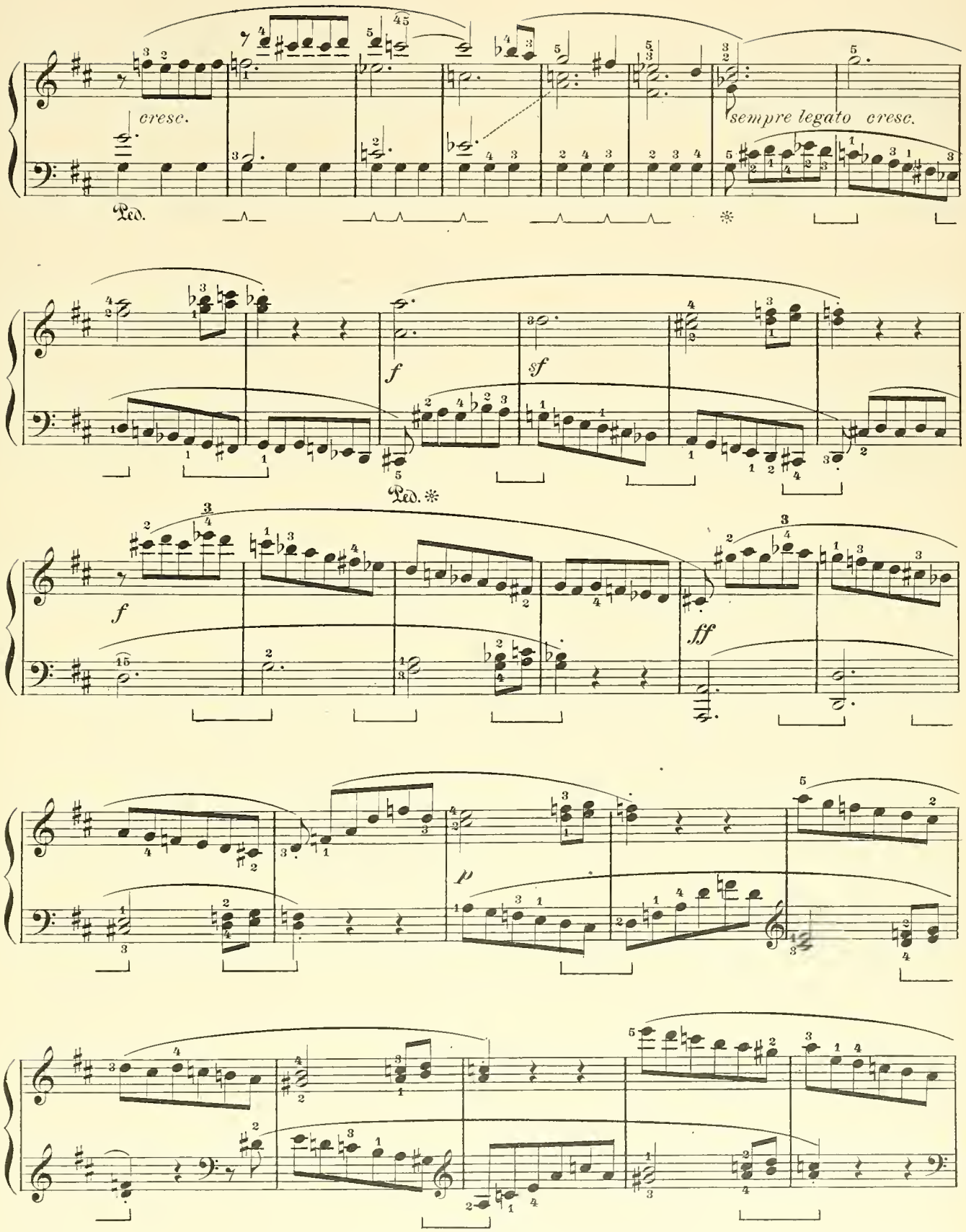
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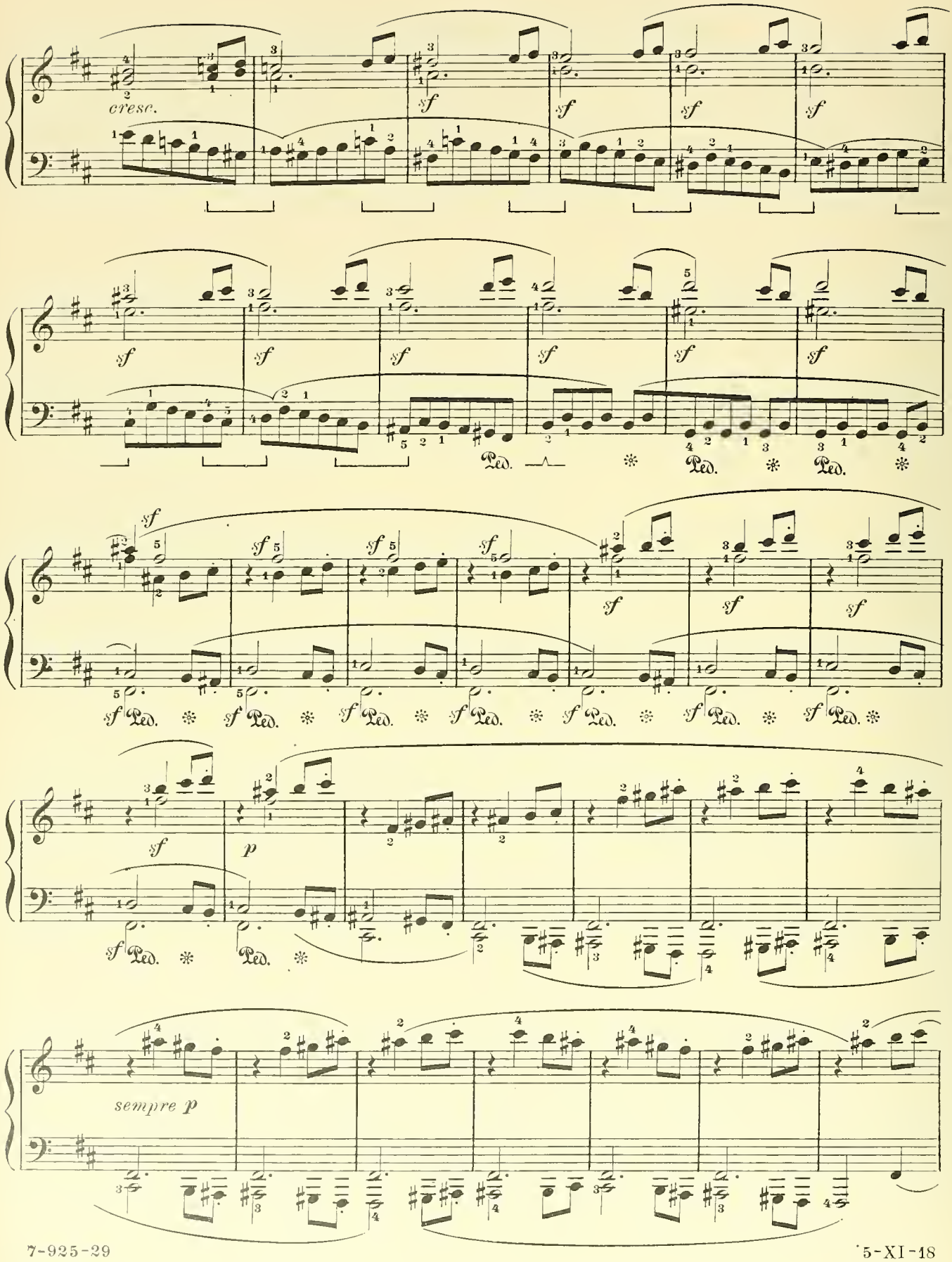
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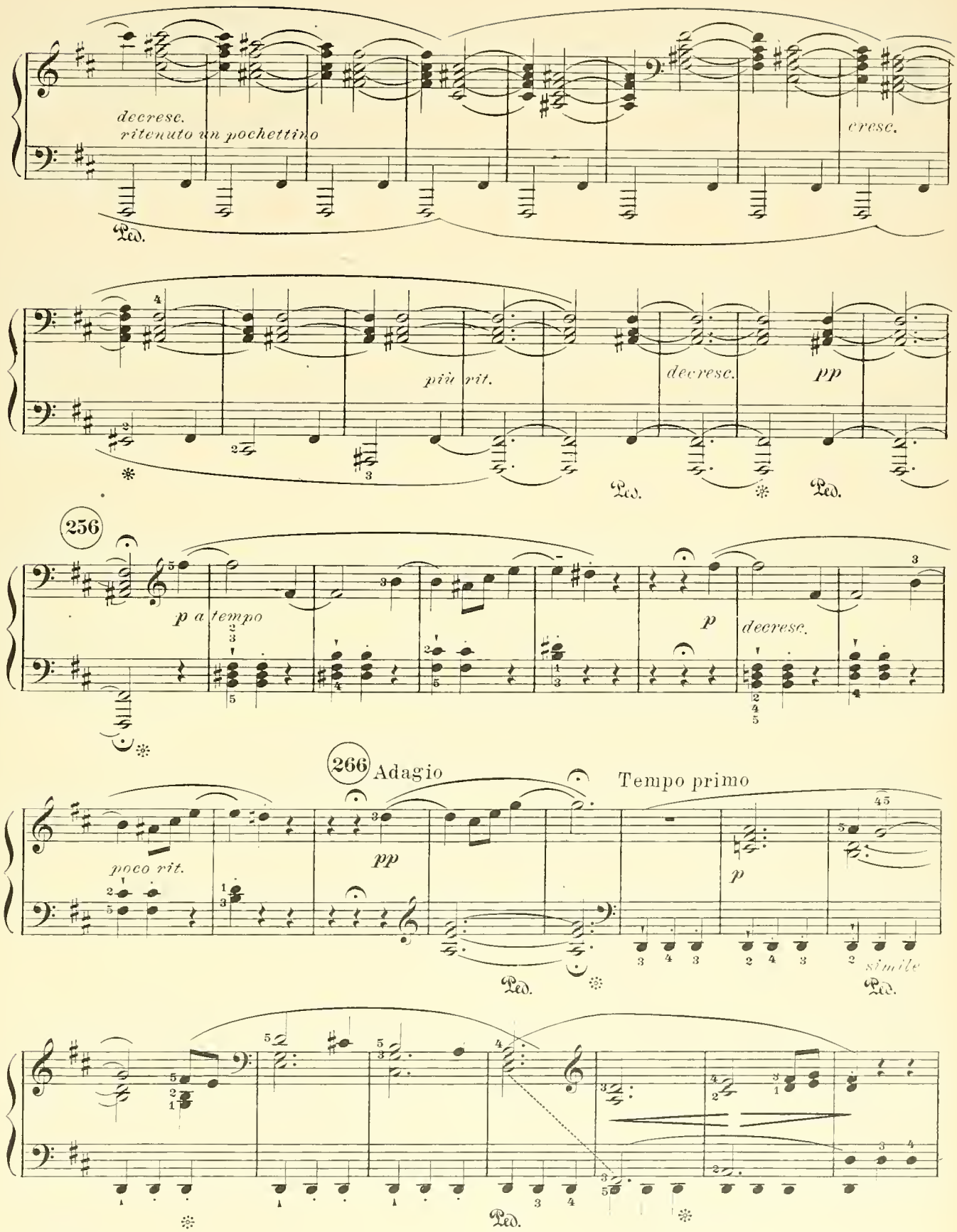
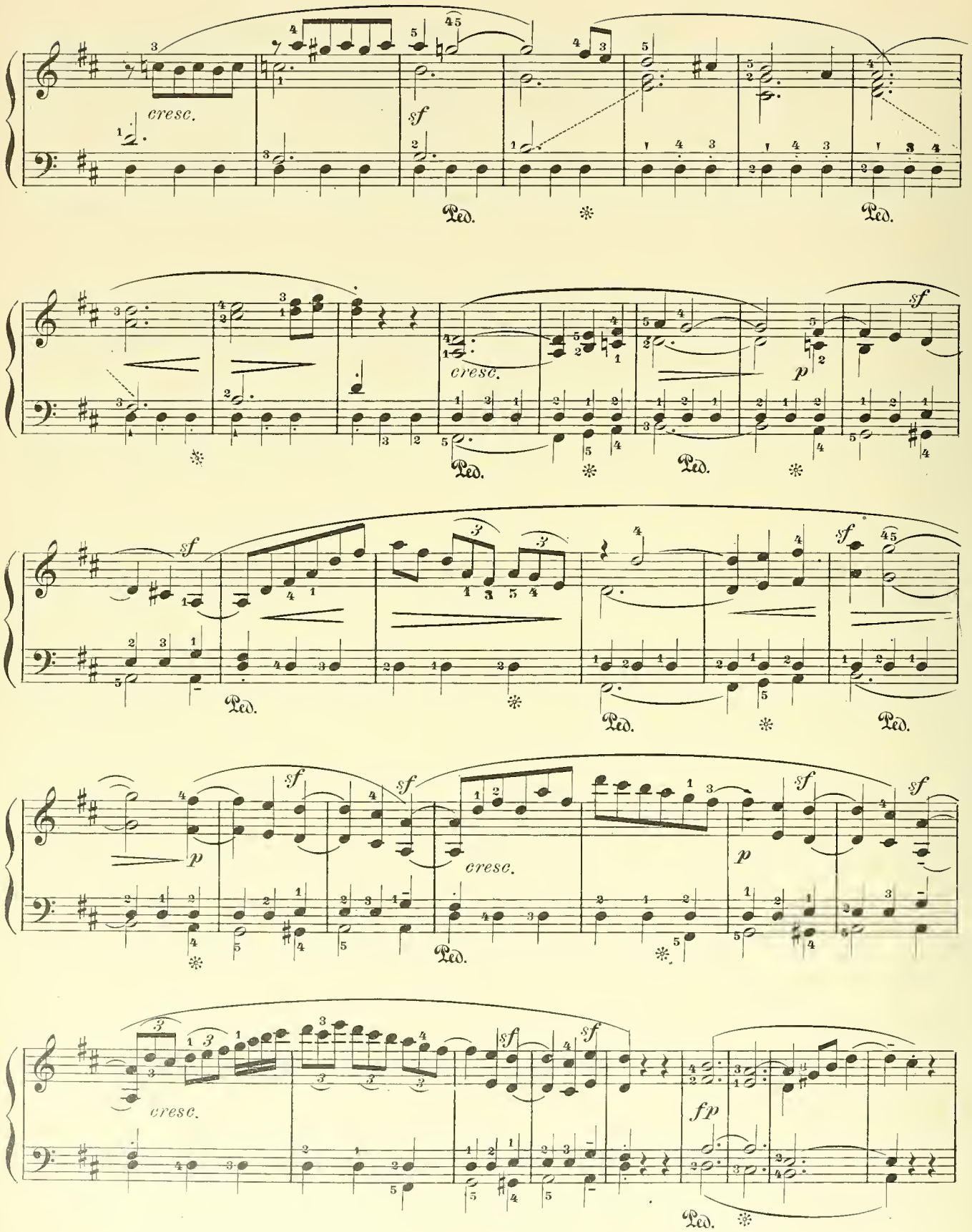
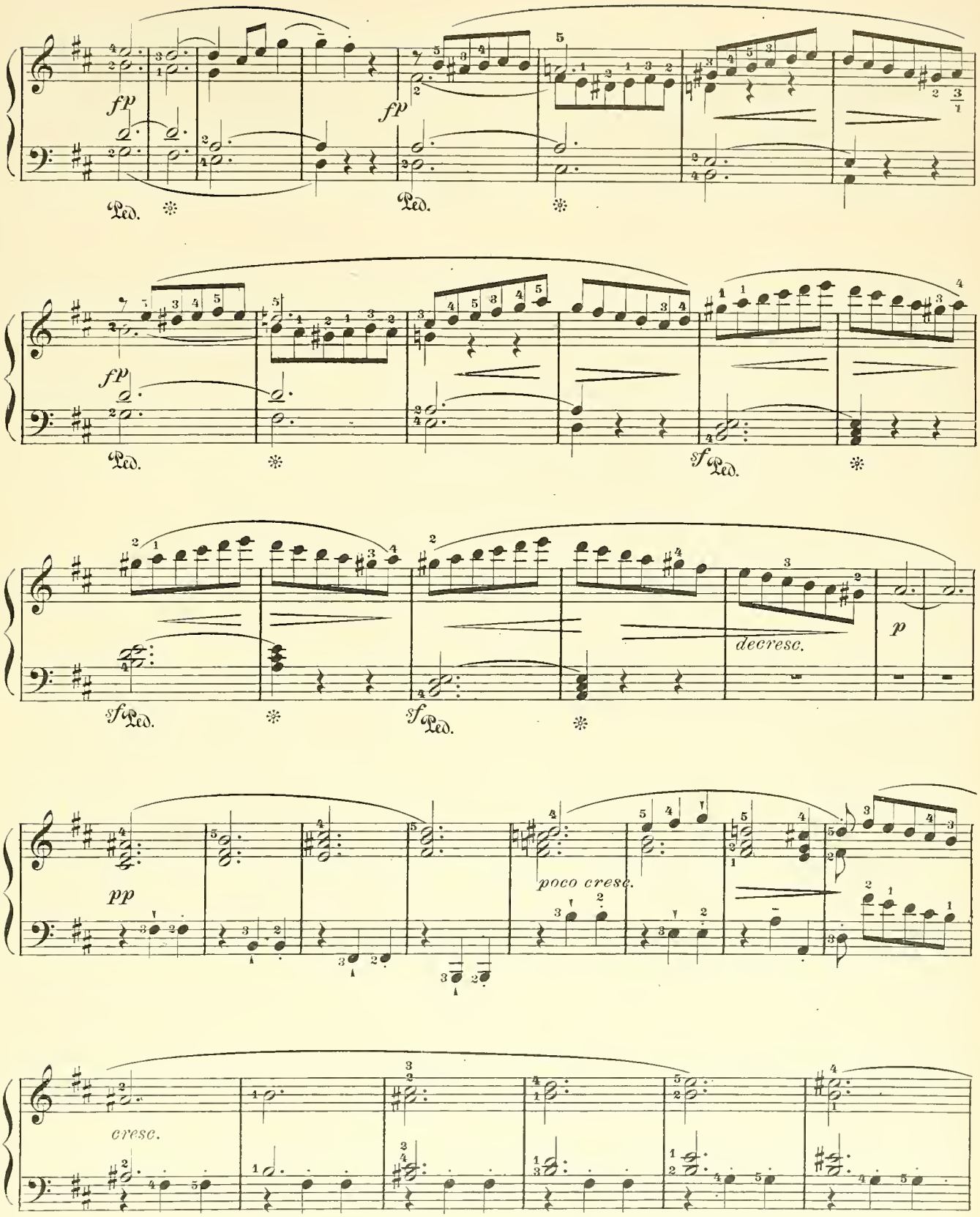
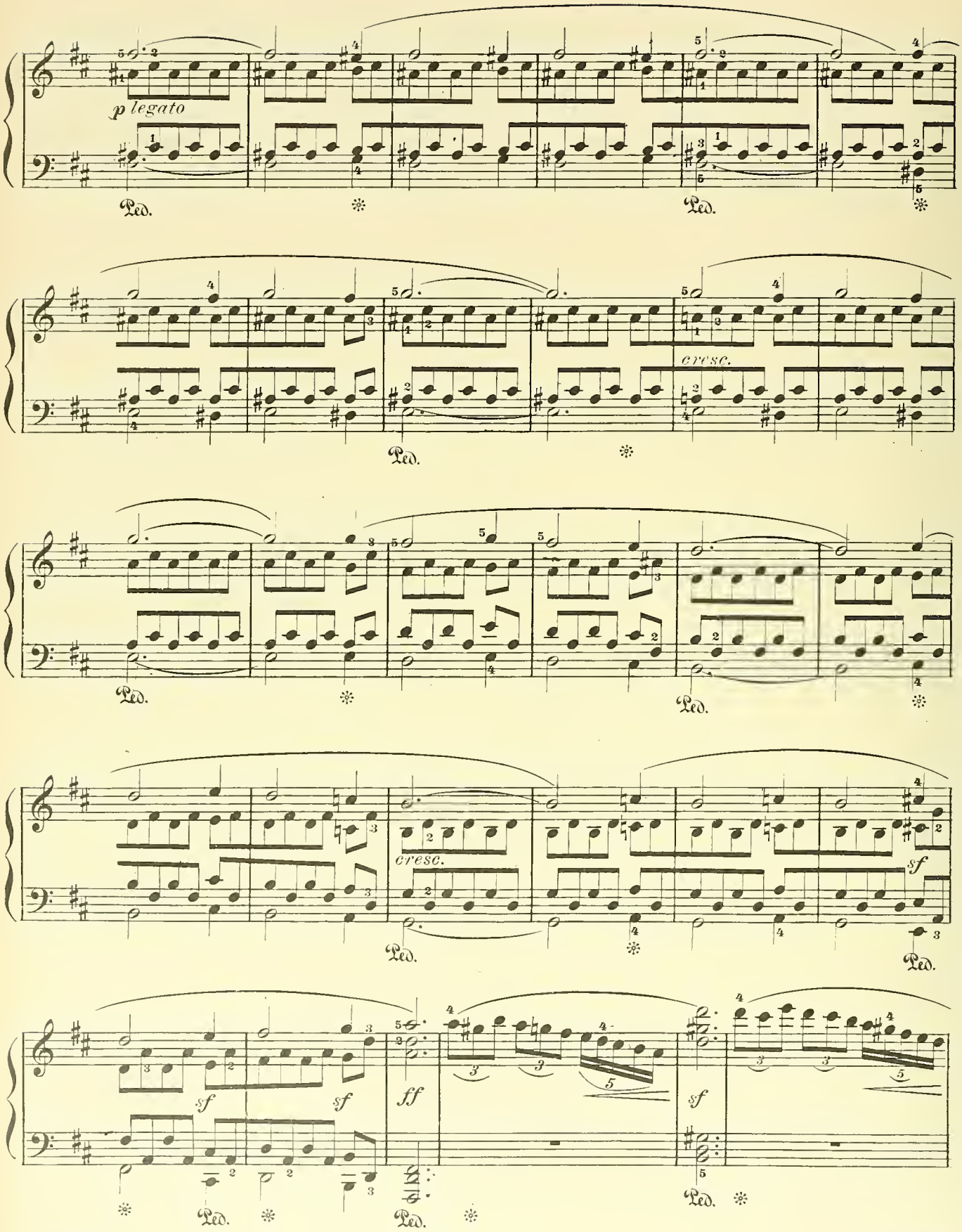
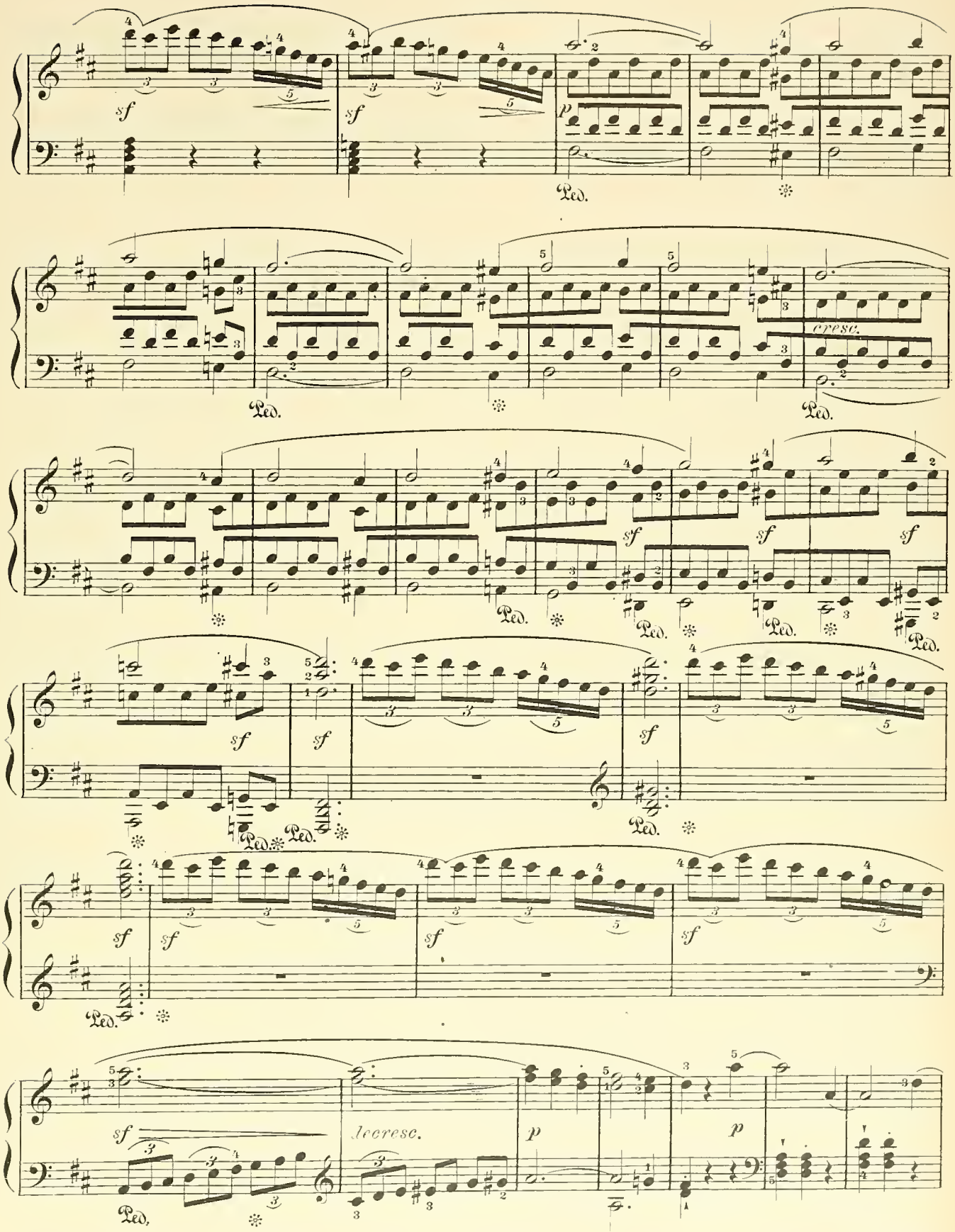
Ped.
sempre p

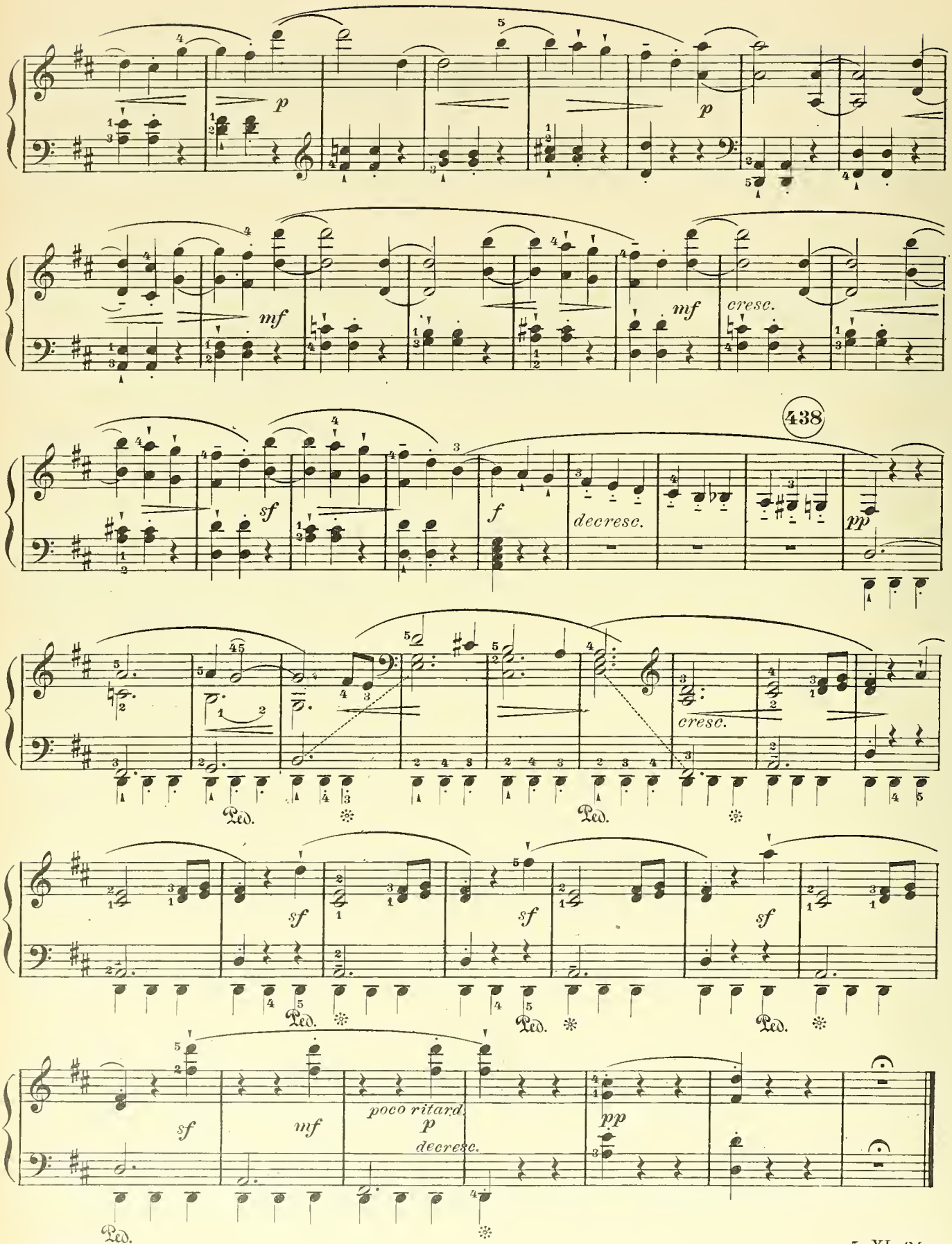

decresc.
ritenuto un pochettino
cresc.
più rit.
decresc.
pp
256
p a tempo
p
decresc.
266
Adagio
Tempo primo
poco rit.
pp
p
simile

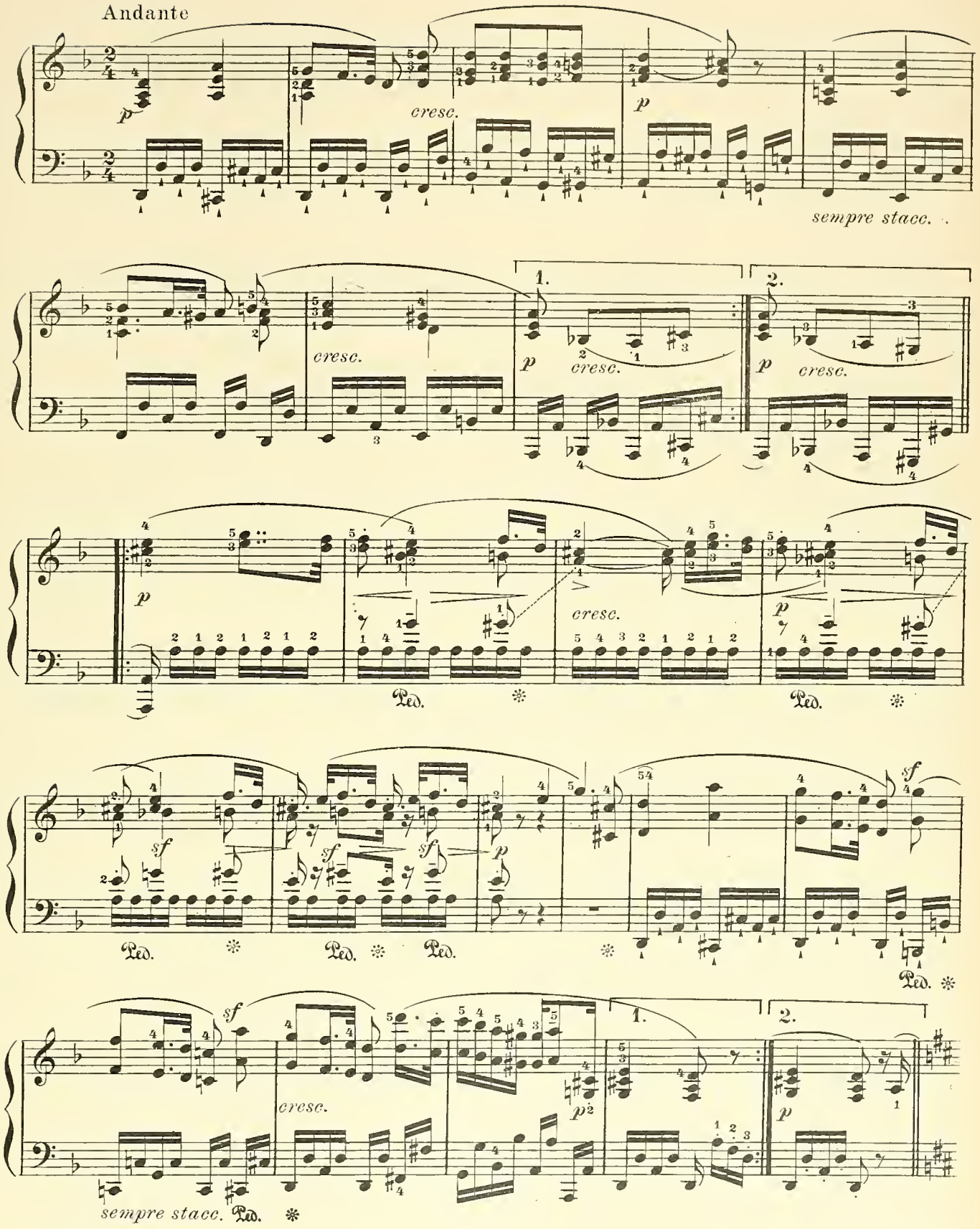

cresc.
sf
Ped.
cresc.
p
sf
cresc.
p
cresc.
fp


fp
Ped.
fp
Ped.
fp
Ped.
sf Ped.
sf Ped.
sf Ped.
decresc.
p
pp
poco cresc.
cresc.


p legato
Ped.
cresc.
sf
ff


sf
p
Ped.
cresc.
decresc.


p
p
mf
mf
cresc.
438
sf
f
decresc.
pp
cresc.
Ped.
Ped.
sf
sf
sf
Ped.
Ped.
Ped.
sf
mf
poco ritard.
p
decresc.
pp
Ped.


Andante
p
cresc.
p
sempre stacc.
1.
2.
cresc.
p
cresc.
p
cresc.
p
cresc.
p
Ped.
Ped.
sf
sf
sf
p
Ped.
Ped.
Ped.
Ped.
sf
cresc.
p2
1.
2.
p
sempre stacc.
Ped.

Poco animato e scherzoso

p

cresc.

Ped.

decresc.

f

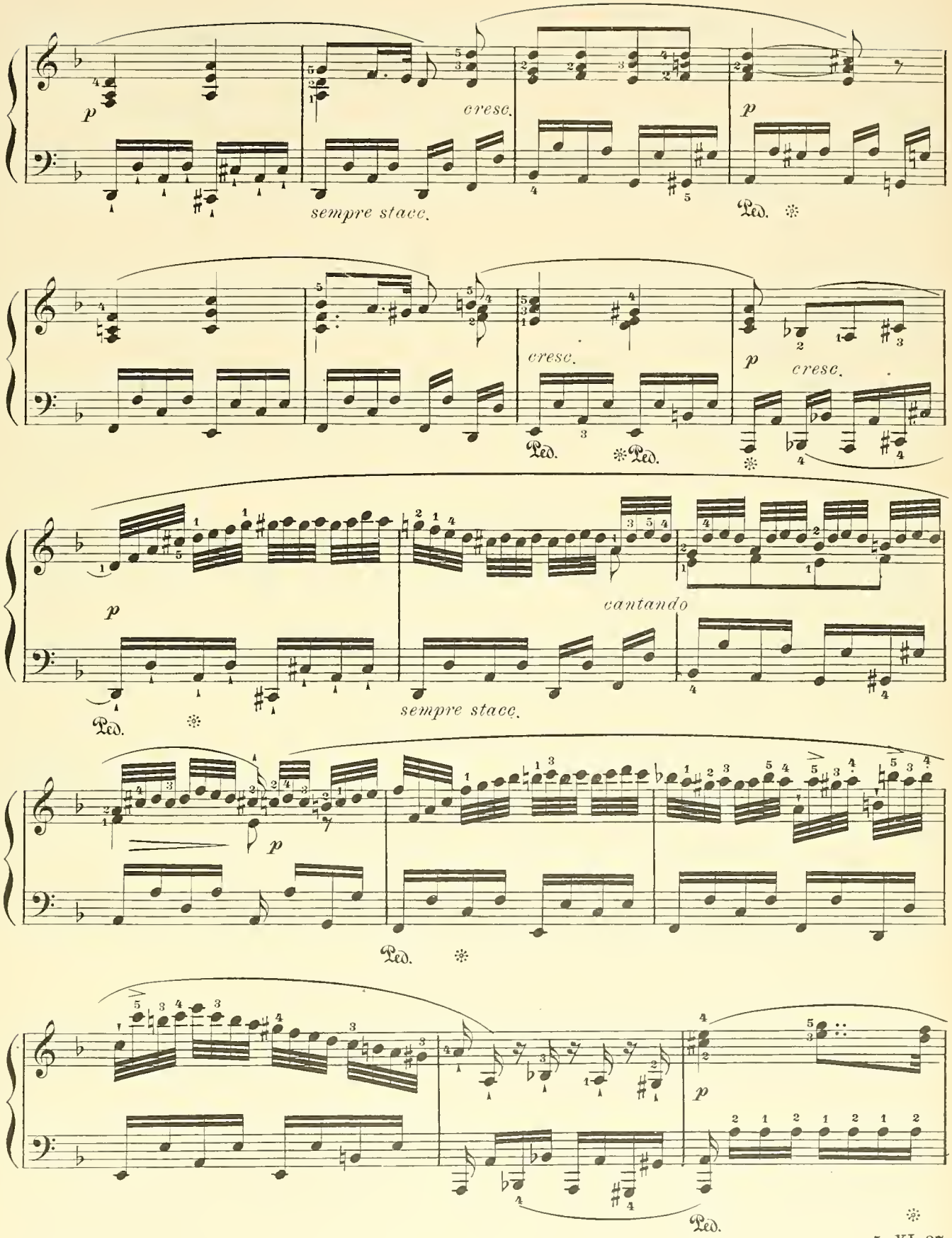
1.

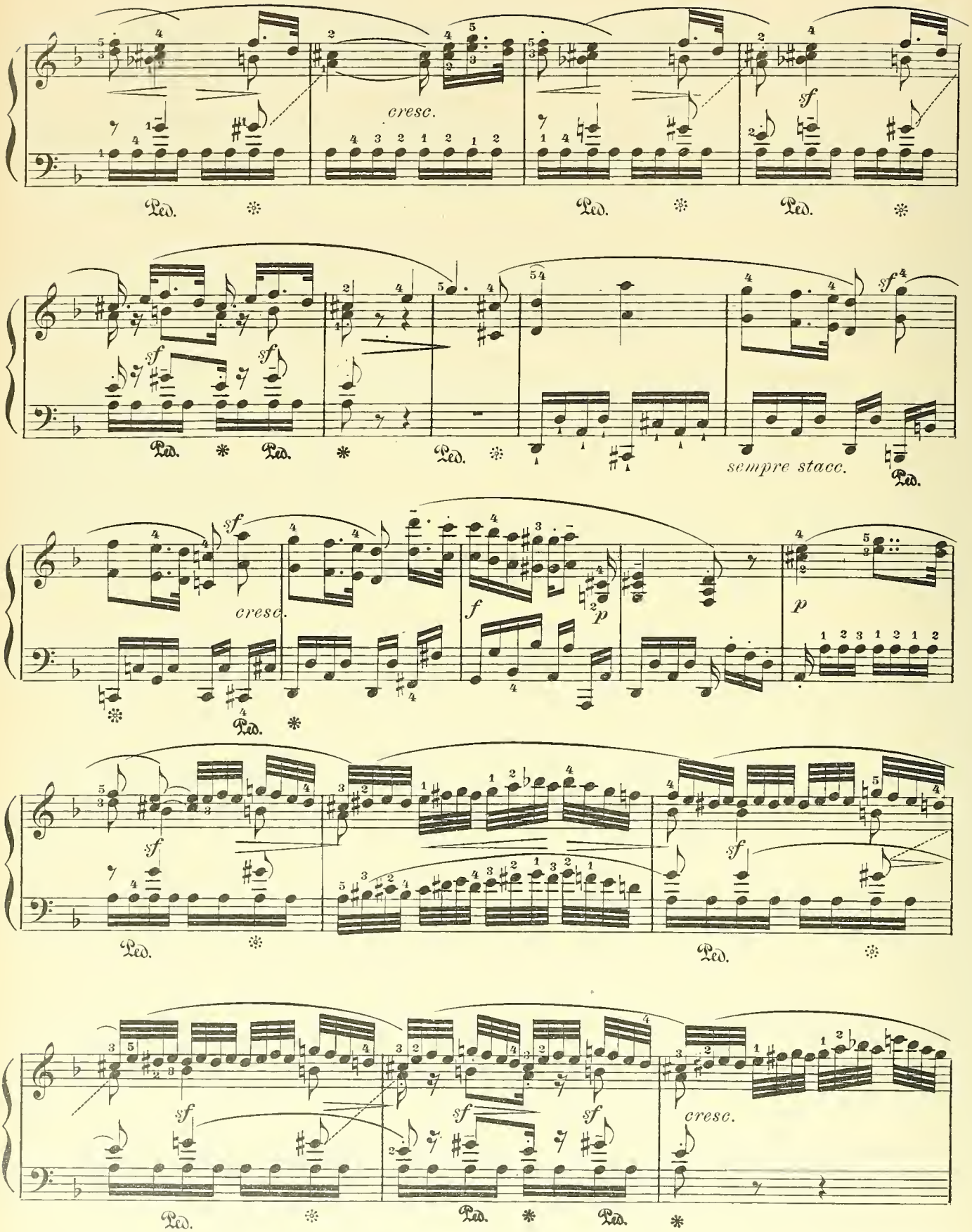
2.

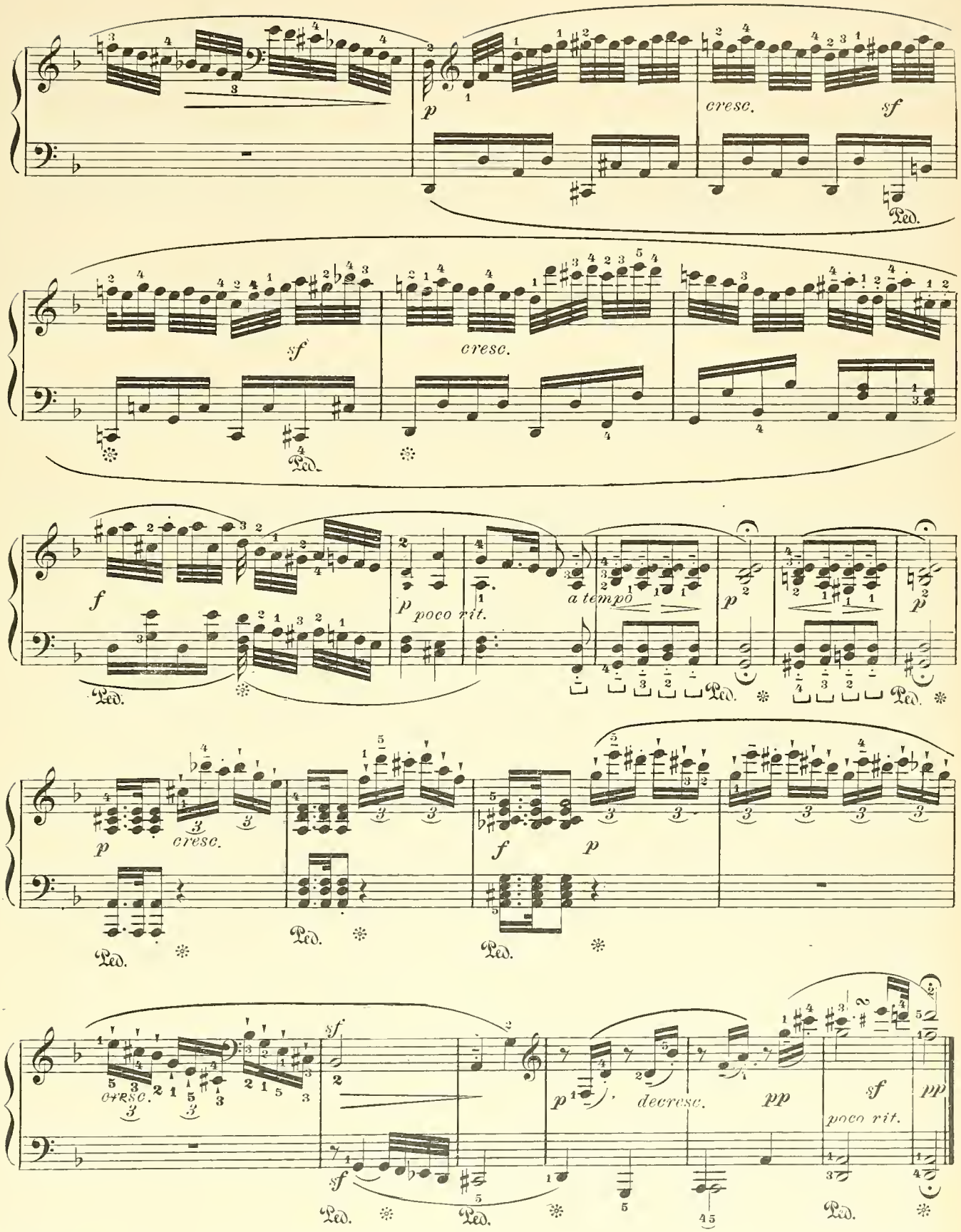
p

f

cresc.


p
cresc.
p
sempre stacc.
Ped.
cresc.
Ped.
Ped.
p
cresc.
p
cantando
Ped.
sempre stacc.
p
Ped.
p
Ped.


cresc.
sempre stacc.
cresc.
cresc.


p
cresc.
sf
Ped.
sf
cresc.
f
p
poco rit.
a tempo
p
p
p
cresc.
f
p
sf
cresc.
p
decresc.
pp
sf
poco rit.
pp
sf

Edited by
Theodora Sturkow Ryder

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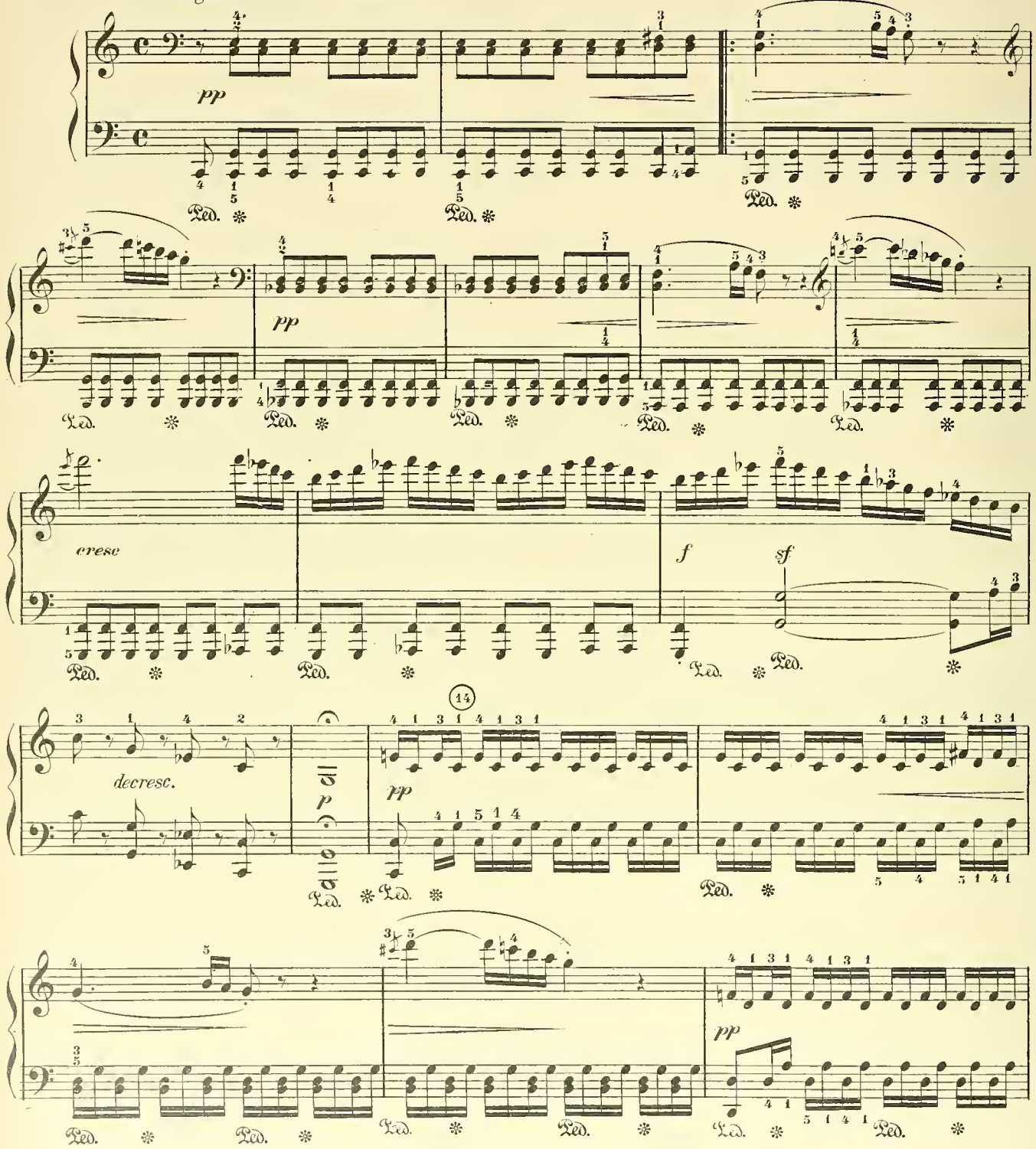
SONATA

C MAJOR

BEETHOVEN
Op. 53

Allegro con brio (𝅗𝅥 = 69)



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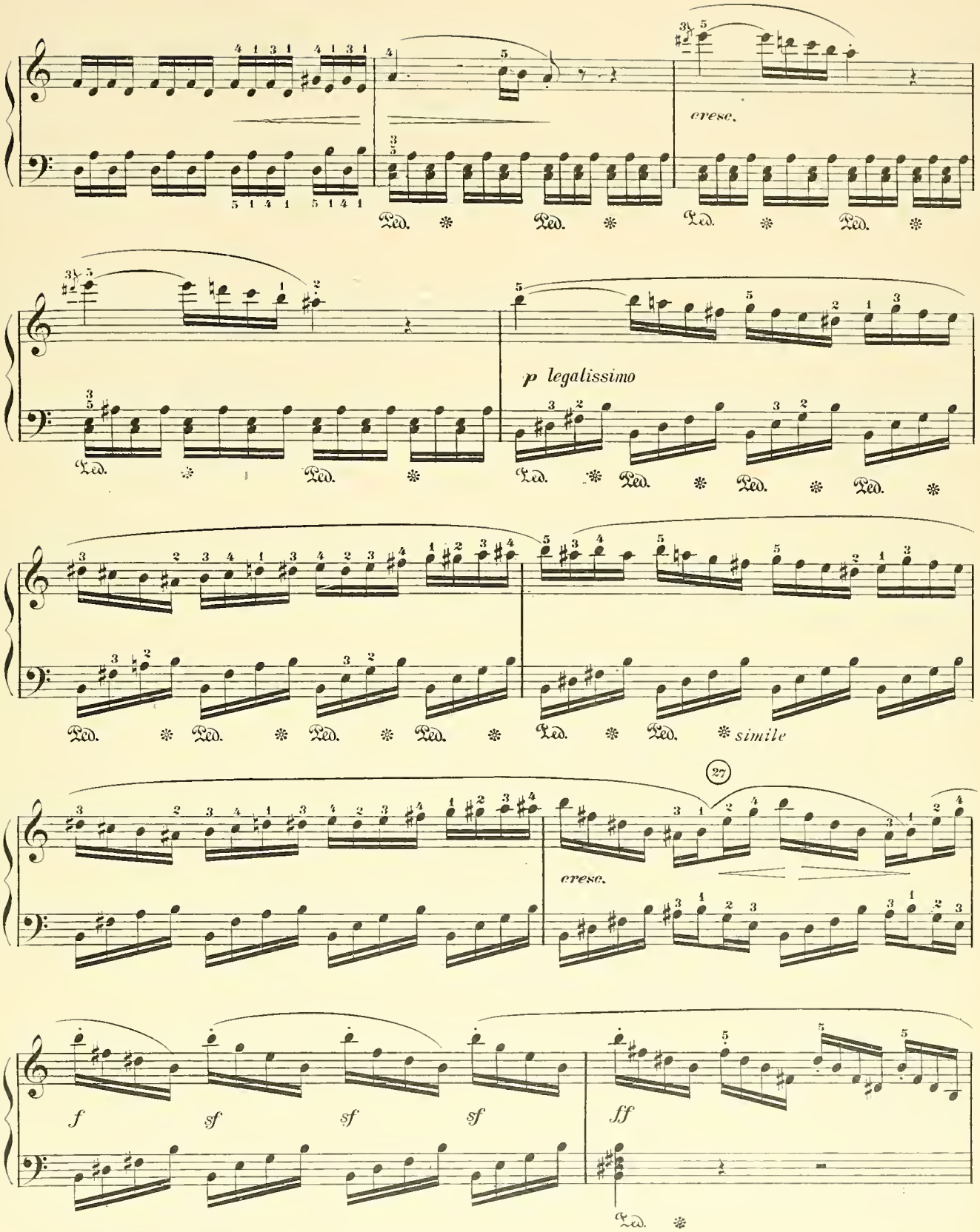
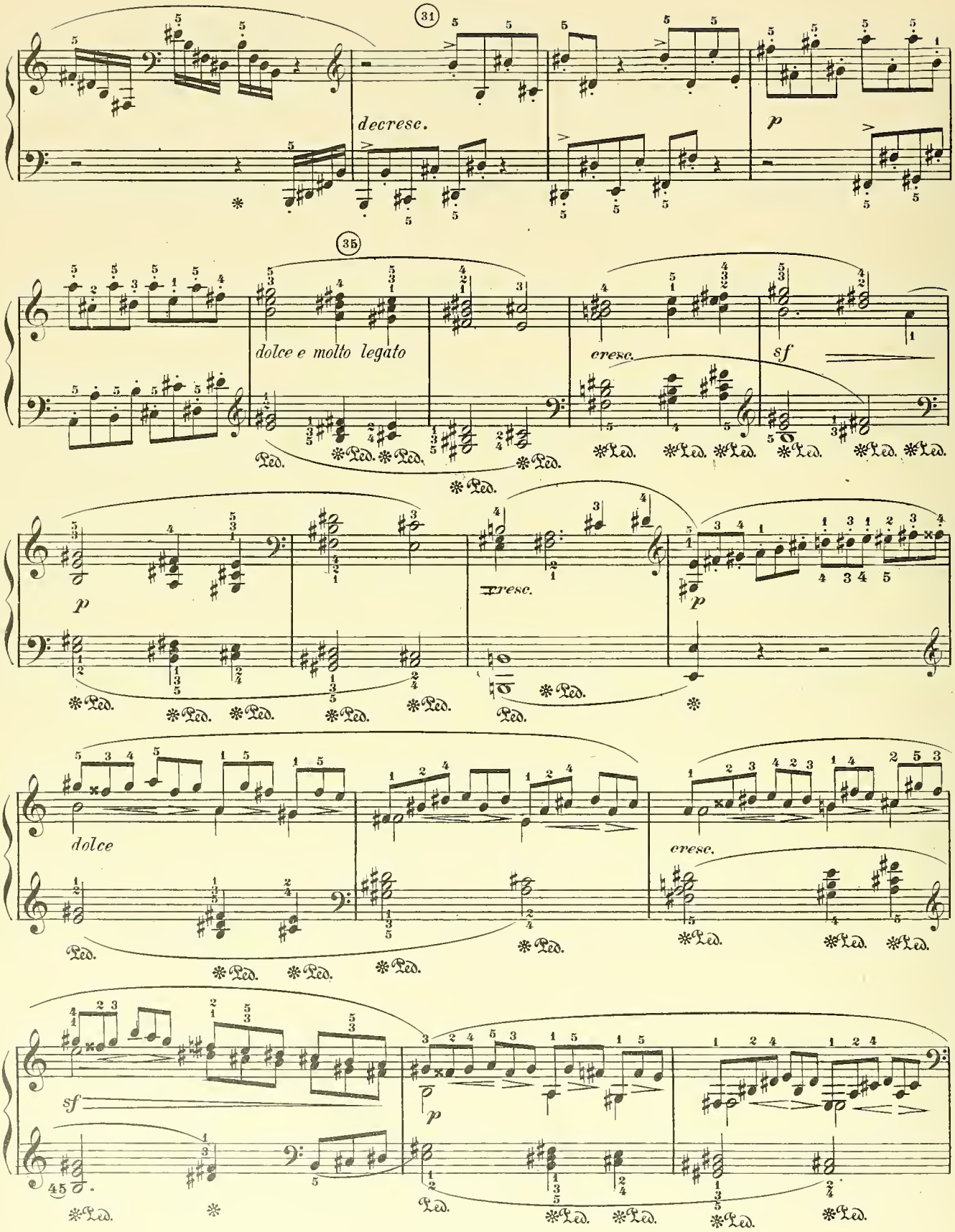
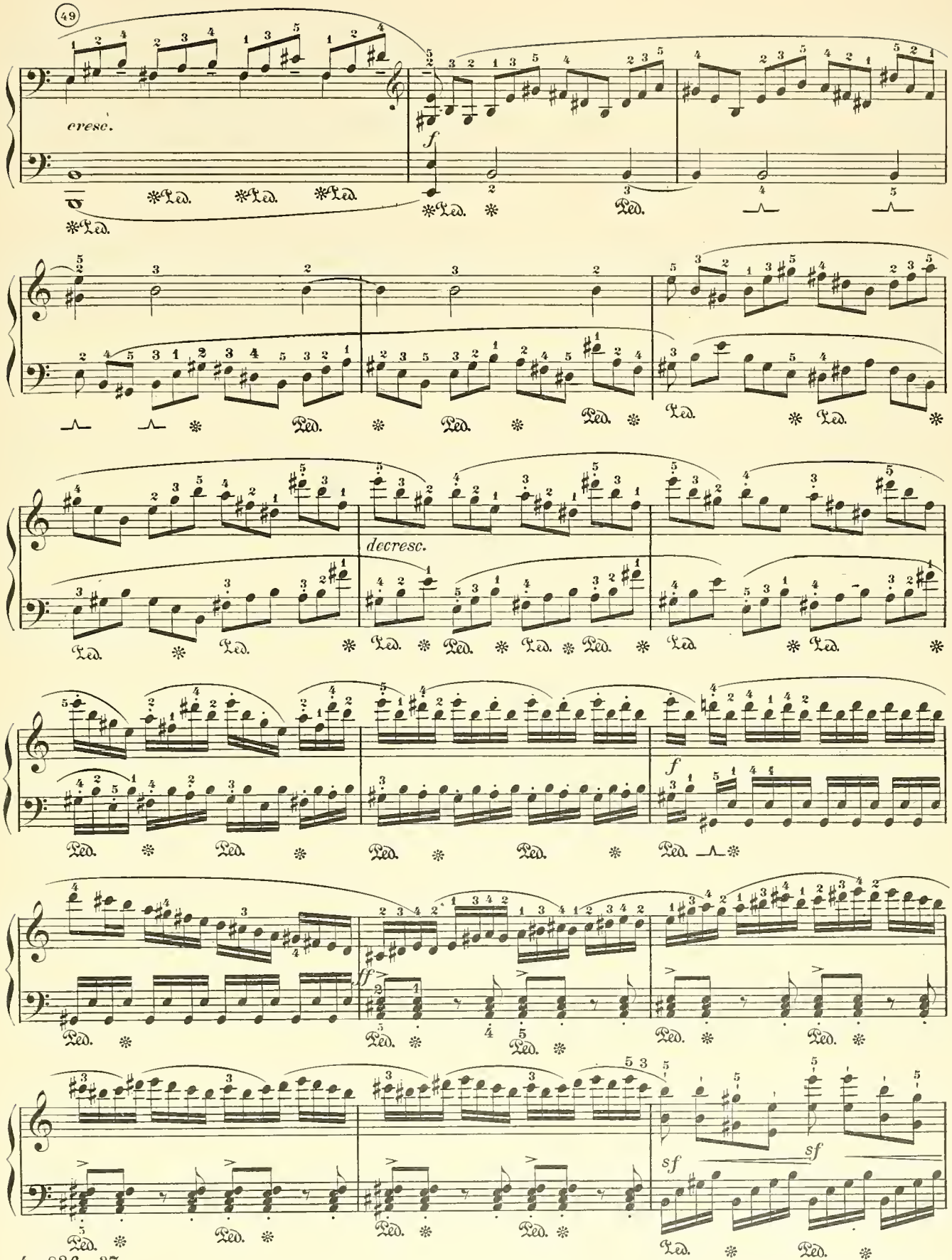
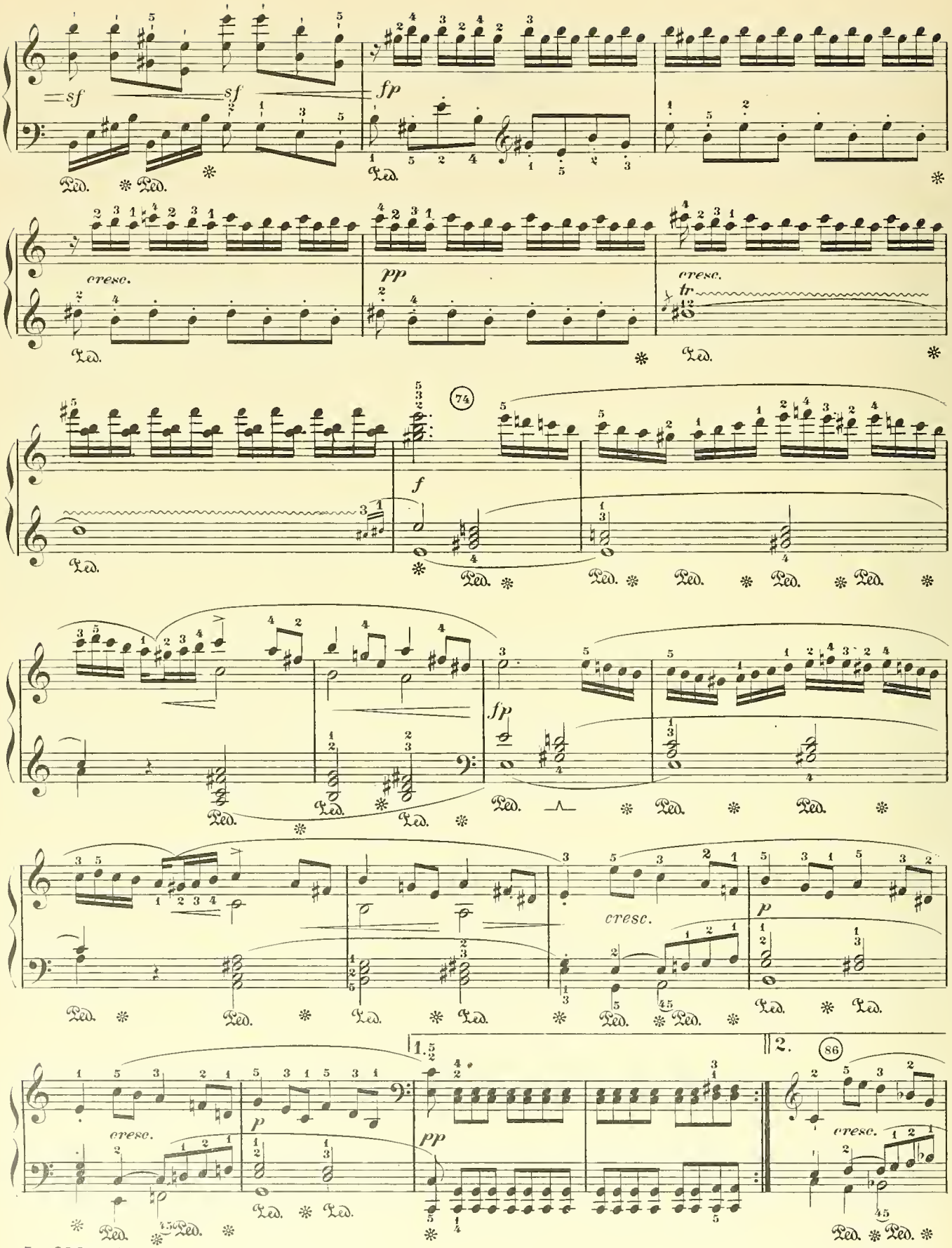
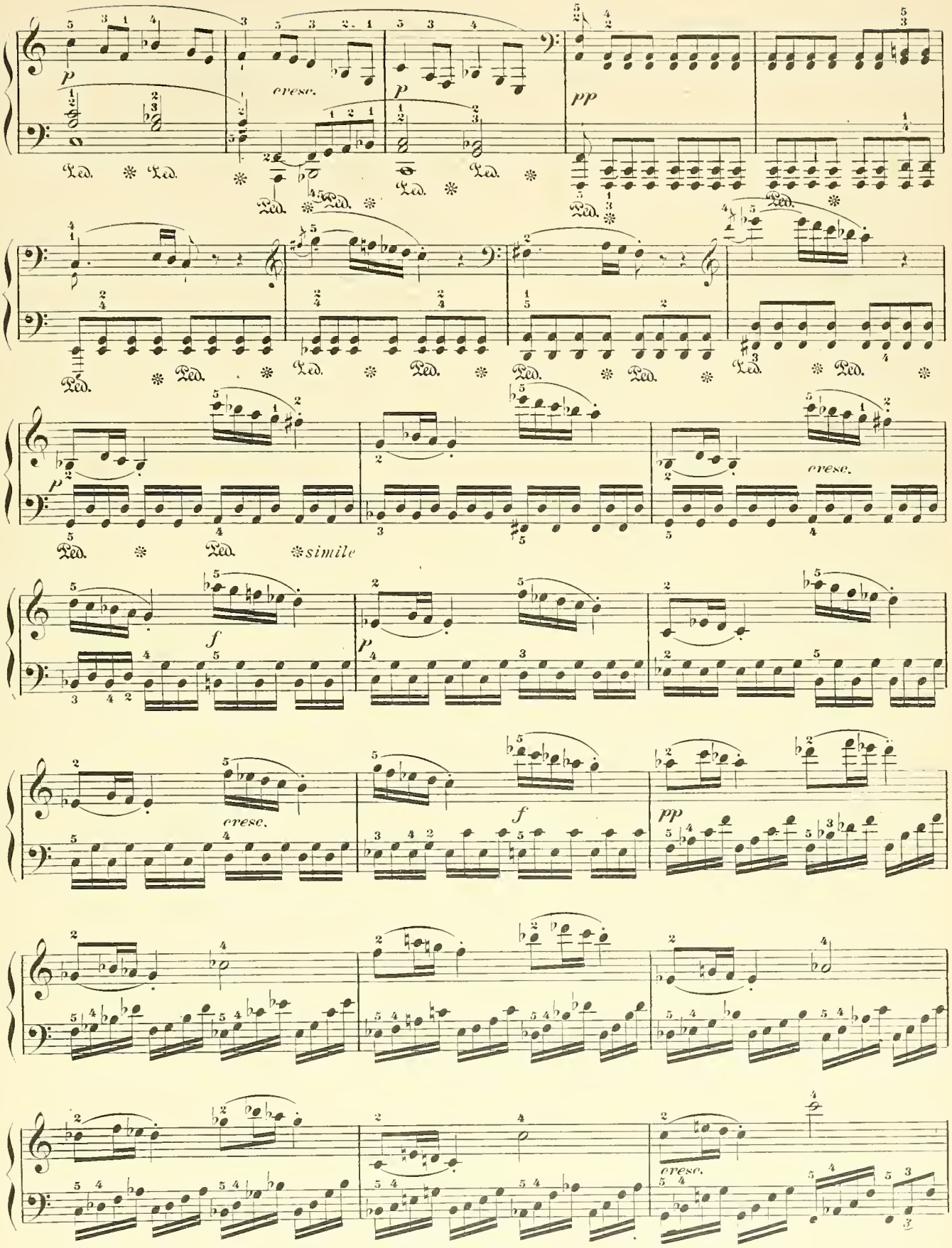
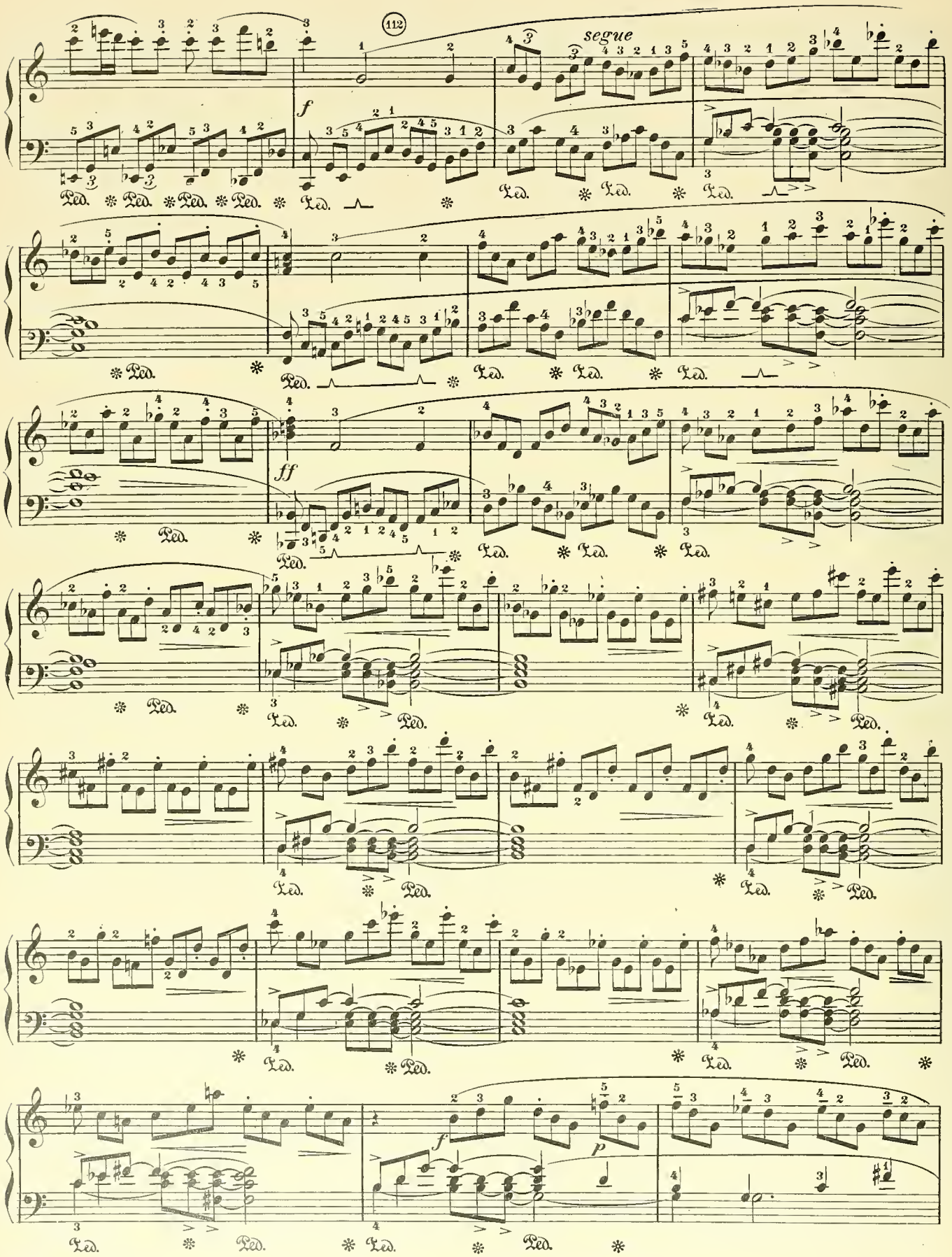

cresc.
p legalissimo
simile
27
cresc.
f
sf
sf
sf
ff

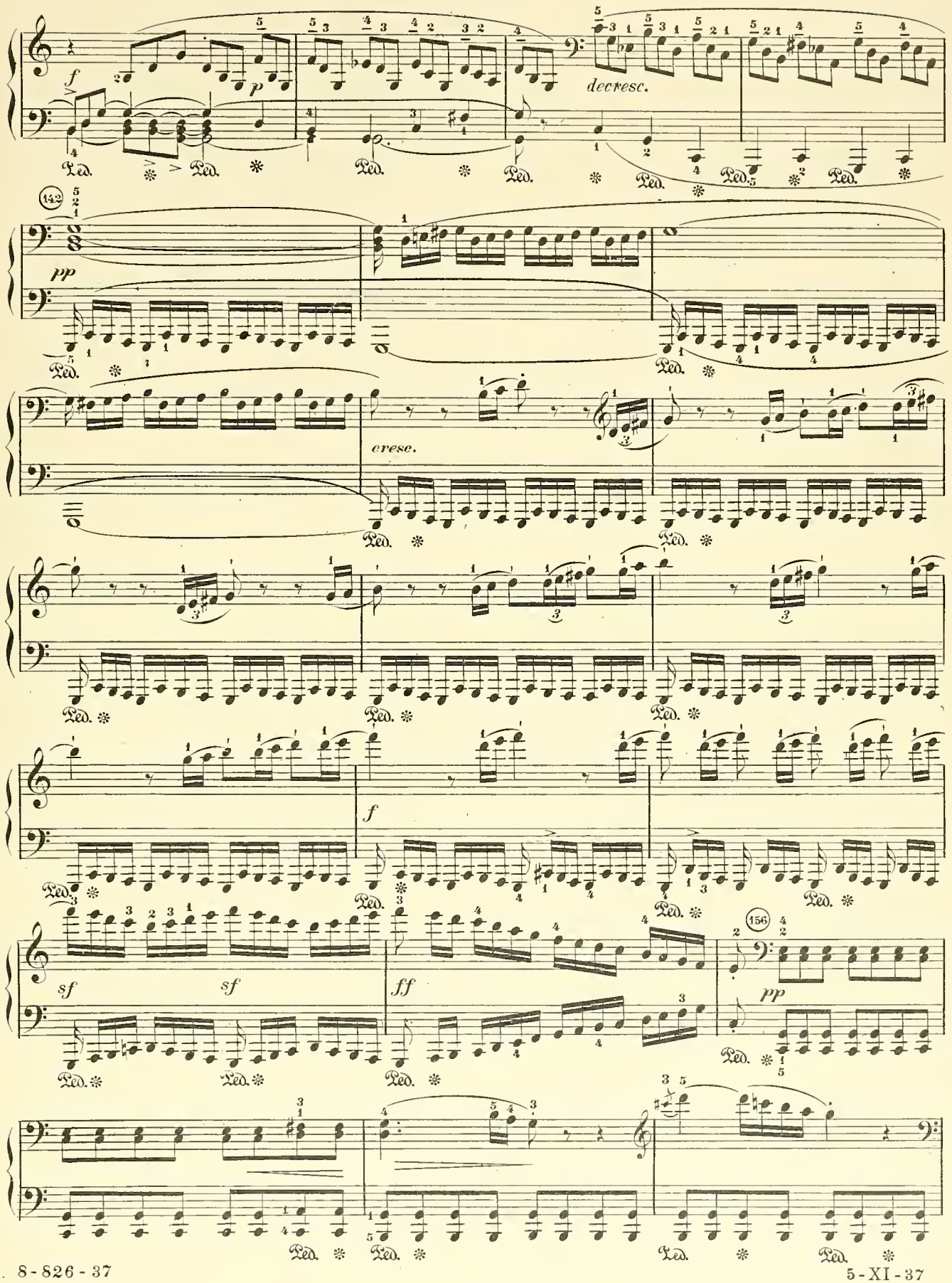

31
decresc.
p
35
dolce e molto legato
cresc.
sf
p
cresc.
p
dolce
cresc.
sf
p

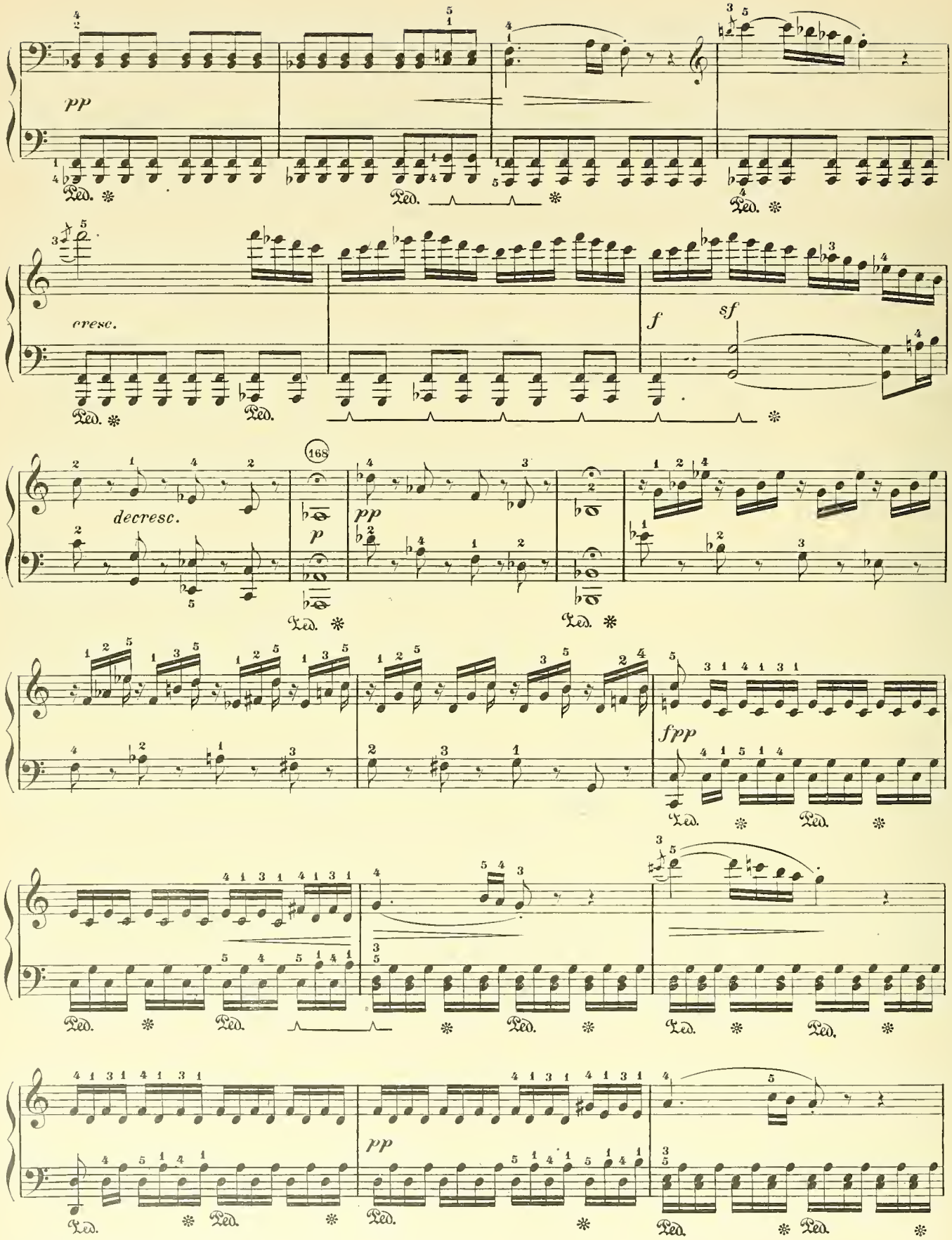

49
cresc.
f
decresc.
f
ff
sf
sf

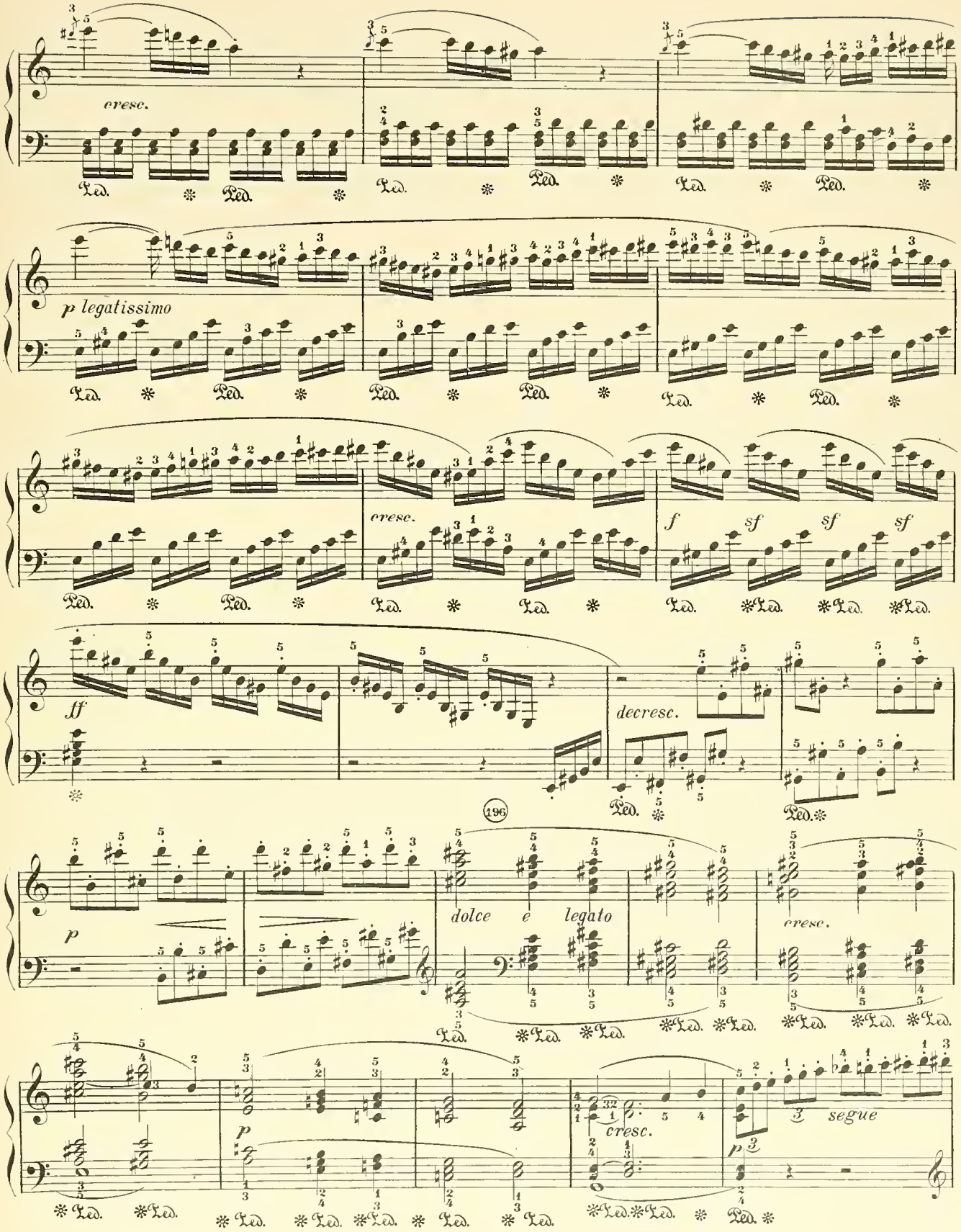

sf
sf
fp
cresc.
pp
cresc.
tr
74
f
fp
cresc.
p
cresc.
p
1.
pp
2.
86
cresc.

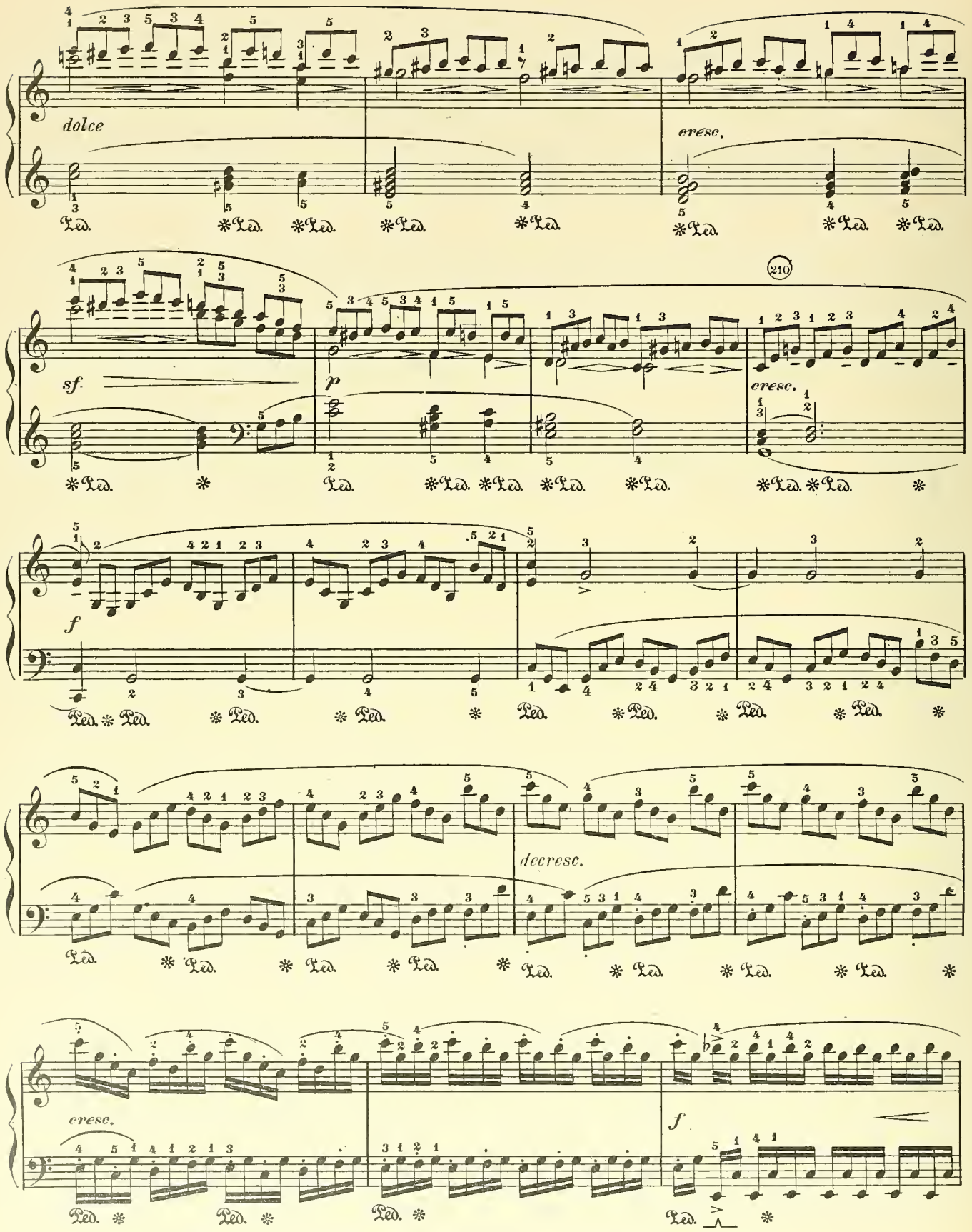

p
cresc.
p
pp
Ped.
p
cresc.
simile
f
p
cresc.
f
pp
cresc.

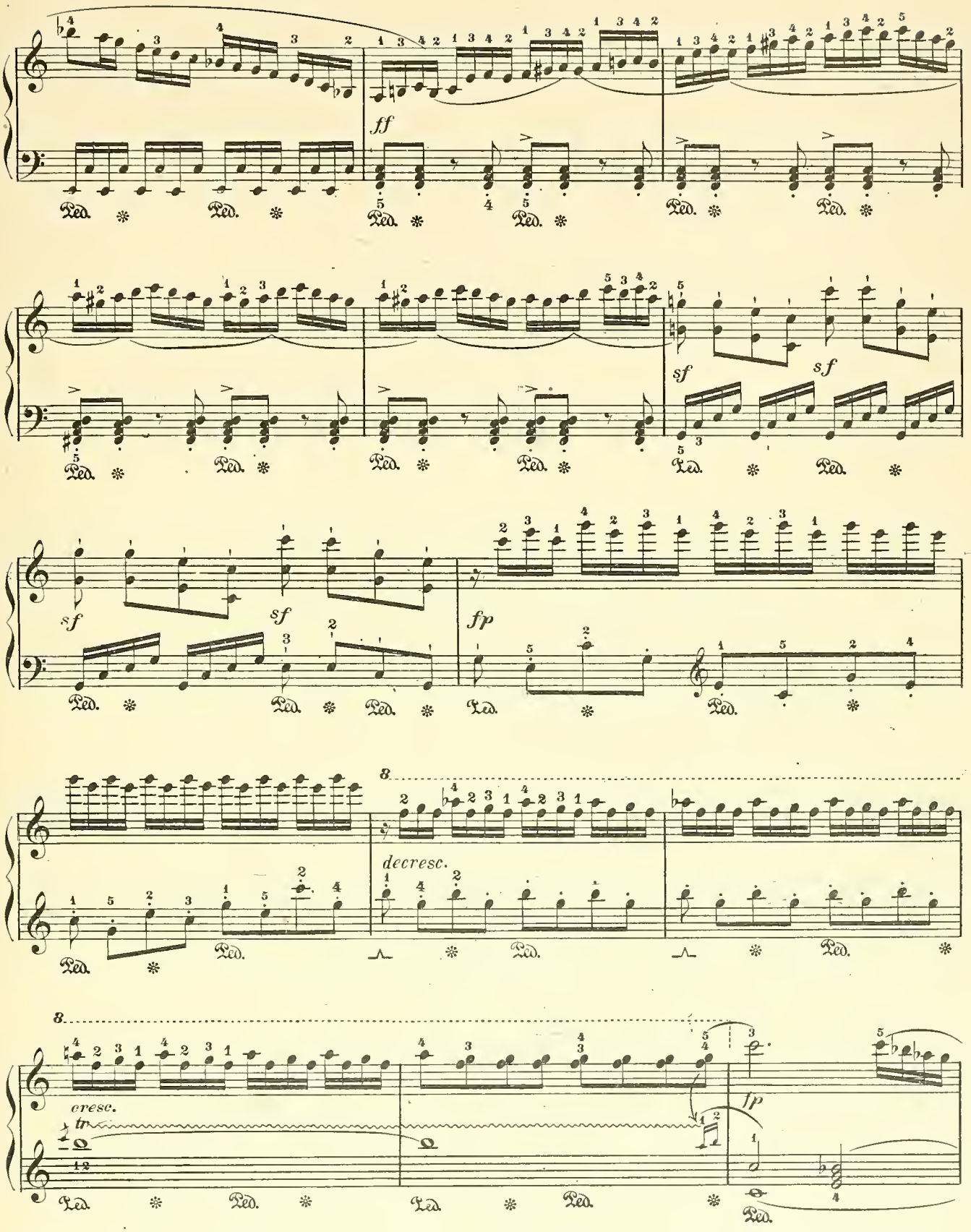

112
segue
f
ff
p
Ped.

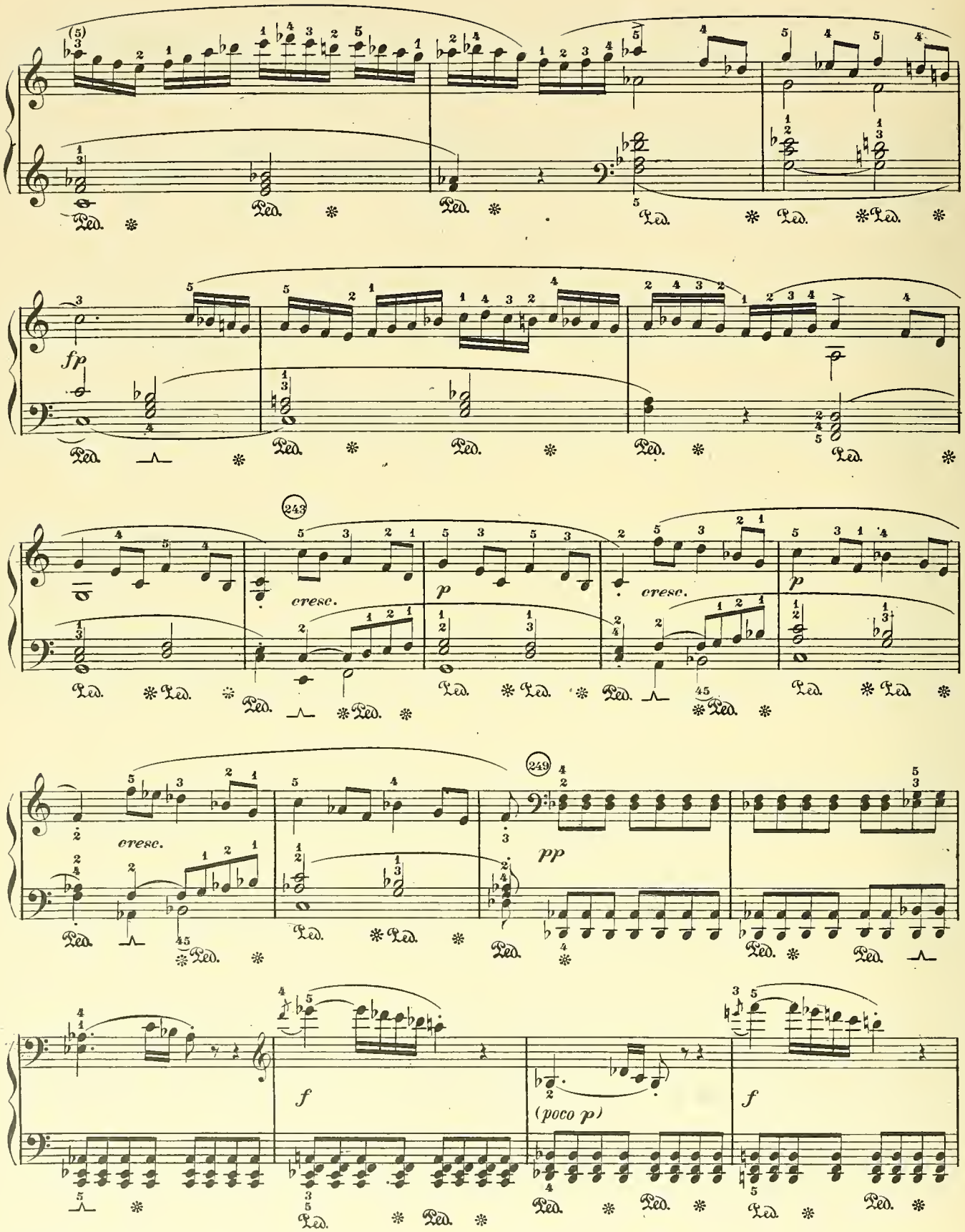

f
p
decresc.
142
pp
cresc.
f
sf
sf
ff
156
pp

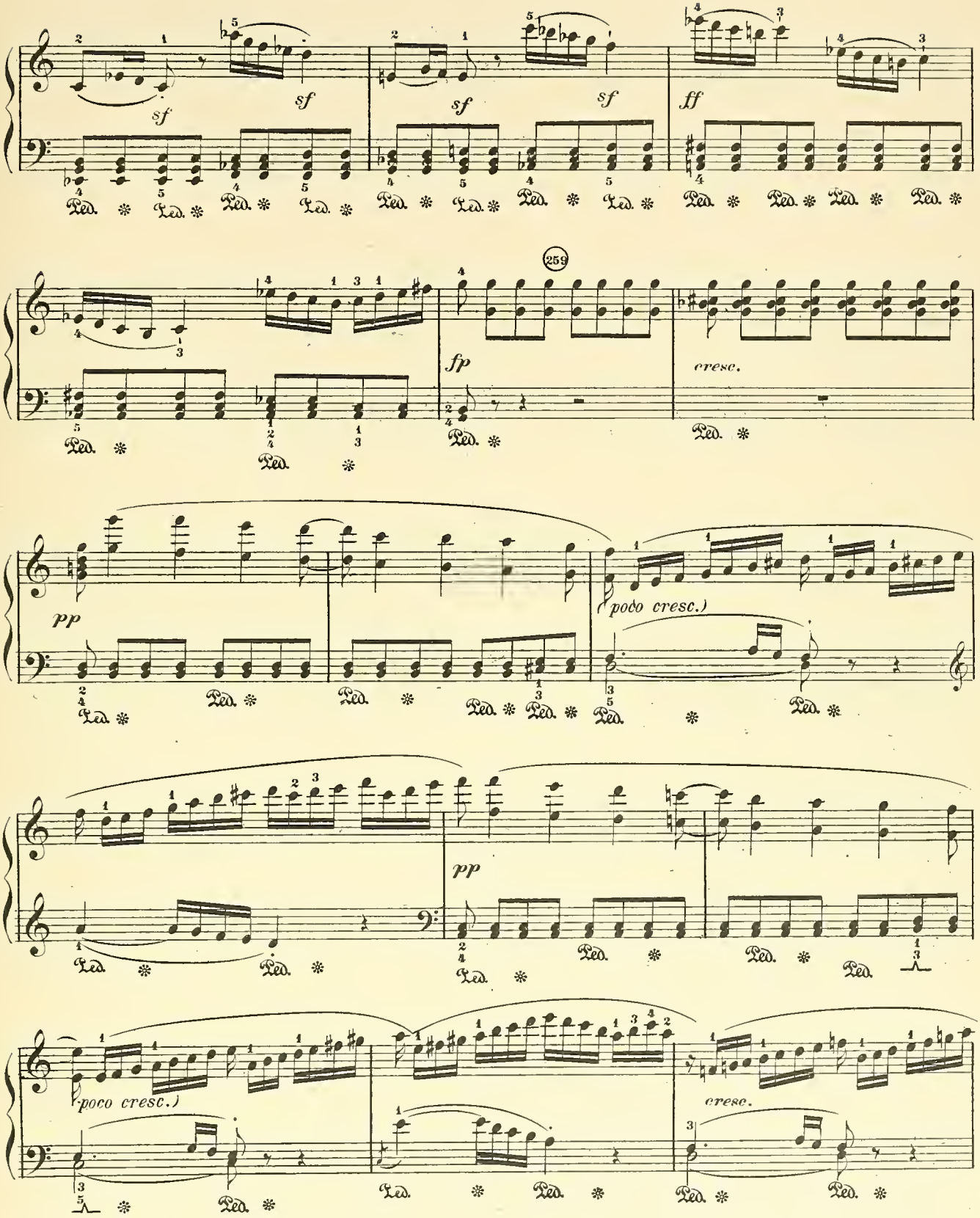

pp
cresc.
f
sf
decresc.
168
p
pp
fpp
pp

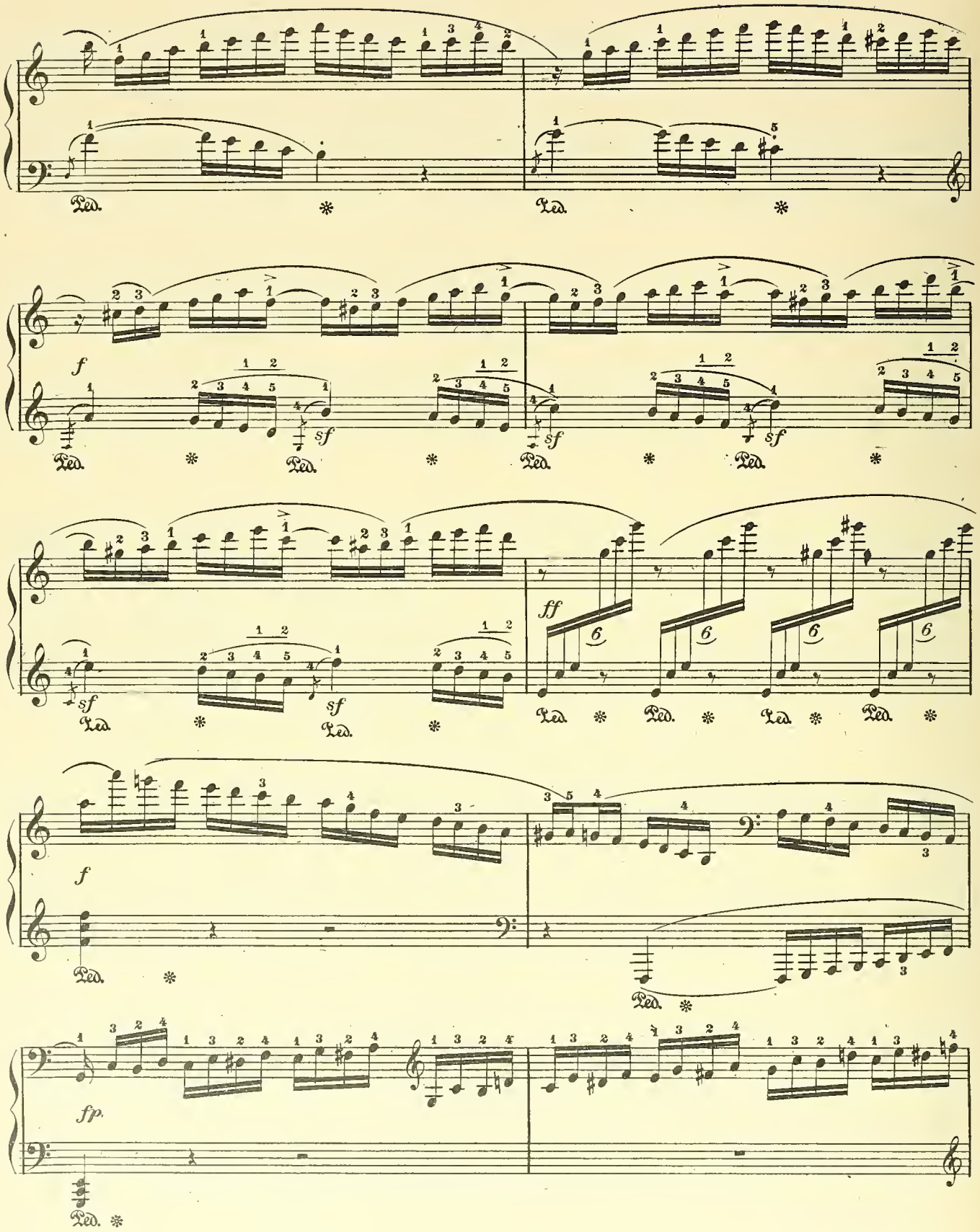

cresc.
p legatissimo
cresc.
f
sf
sf
sf
ff
decresc.
196
p
dolce e legato
cresc.
p
cresc.
segue
p

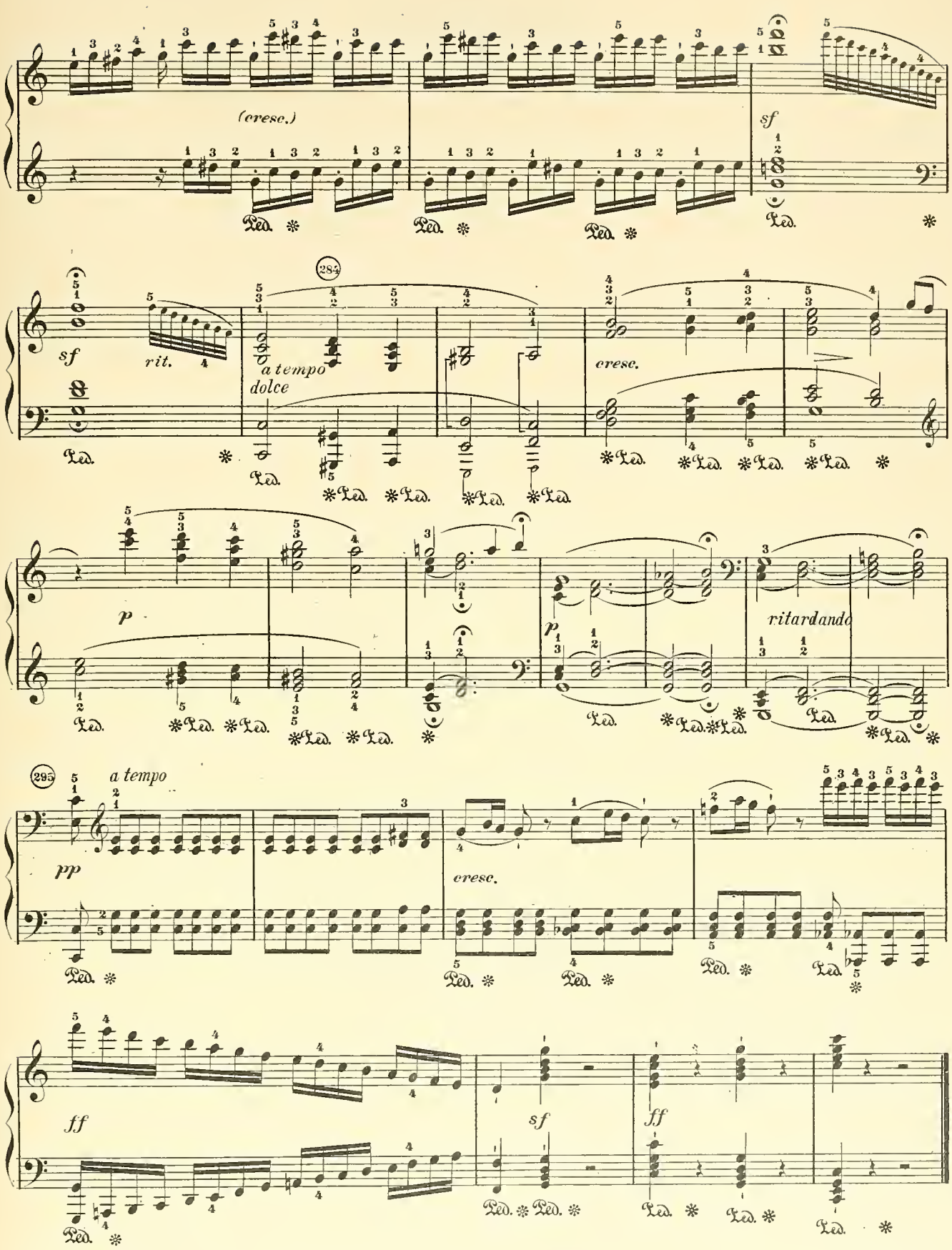

dolce
cresc.
210
sf
p
cresc.
f
decresc.
cresc.
f


ff
sf
sf
sf
sf
fp
8
decresc.
8
cresc.
tr
fp


fp
243
cresc.
p
cresc.
p
cresc.
249
pp
f
(poco p)
f


sf
sf
sf
sf
ff
259
fp
cresc.
pp
(poco cresc.)
pp
poco cresc.)
cresc.


Ped.
f
sf
ff
fp.


(cresc.)
sf
284
sf
rit.
a tempo
dolce
cresc.
p
p
ritardando
295
a tempo
pp
cresc.
ff
sf
ff

MEMORANDA

MEMORANDA

MEMORANDA

CHAPTER EXAMINATION

1. Give the years of Beethoven's birth and death. What nationality was Scarlatti?

2. Who began the Romantic Period? What is meant by Romanticism in music?

3. Name other works of a descriptive or programmatic nature by Beethoven; and explain how it helps one's playing to imagine the tones of orchestral instruments.

4. Outline the form of the Allegro of the Pastoral Sonata; of the Andante.

5. Suggest comparisons between the music of Beethoven and Bach, and the playing technic required by each.

6. Who developed the pianoforte idiom as established by Beethoven?

7. Why is the name Waldstein applied to the SONATA, Op. 53?

8. Mention the characteristics of the themes of the first movement, and the technic required for each.

9. What are some technical characteristics of the Scarlatti SONATA.

10. Wherein differs the Sonata form as used by Scarlatti and by Beethoven?

Student Percentage

Examined by Date

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